

FIRST
COMICS

MAY \$1.00
NO. 14
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EMAN

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Stator



THE
WRATH
OF
RANDARR!

E-MAN

%FIRST COMICS,
1014 DAVIS STREET,
EVANSTON, ILLINOIS
60201

Dear Mike Gold,

The magic and vitality of E-Man seems to have left with Martin Pasko. The original charm is now dead and Alec Tronn is now just another superhero. I want to thank you for making me so down. I have not been this down since Gene Day was forced off MOKF and then died.

I heard from a friend who attended the Chicago Con that Marty left because you were forcing him to do straighter adventures to accommodate more easily your proposed team-ups. What an assinine reason to ruin a great book.

Marty left rather than betray his vision of E-Man and his friends. Talk about shades of Gene Day. If Marty drops dead, then I may go over the edge of despair. Please get Marty back and let him do what he was doing.

Steven Rea Thomas
Soth Yeater Hall,
Room 317
Central Missouri State
University
Warrensburg, MO 64093

Marty disappeared from the credits of E-Man, Swamp Thing, and Star Trek all pretty much at the same time, and all pretty much simultaneously with his appearance in the credits of the Mr. T animated television series. Do you seriously believe that Marty had a crisis of conscience concerning each of his comics projects at the moment he became involved in a competing assignment?

No, if Marty drops dead one of these days it will most likely be from the struggle to produce material acceptable to the many pressure groups who determine the content of network animation.

Your friend needs better sources of information.

Dear Mike, Marty, and Joe,

I hope the commercial success of E-Man isn't determined by whether or not E-Man is a "funny" superhero. I understand that you probably have to keep E-Man somewhat "down-to-earth" to keep most comic fans happy. No one wants to see a totally slapstick superhero, but should humor be sacrificed?

E-Man #10 is not without humor. Blacklung and his powers are amusing (but not as wildly funny as Mielar Snugs

or Gantry Babbitt), and the Barrentown cliffhanger was fun, but not as funny as the type of story that drew me to E-Man in the first place.

I'm not really sure that I like the direction E-Man is taking. I like the wild humor. Without it, E-Man is just another superhero. I see a glimmer of hope in E-Man #10 that E-Man won't be completely serious, but I am somewhat sad that E-Man isn't as funny as he used to be.

T.E. Pouncy
Wichita, KA 67208

E-Man completely serious? I wouldn't worry about that. The humor in E-Man, I feel, comes from the aspect of the "Superhero as Stranger in a Strange Land," from E-Man's reactions as he encounters the various inhabitants of his reality — and a rather peculiar and varied



reality that is. It ranges from the unabashed slapstick of Randarr the Inexplicable, to the straightforward superheroics of a battle to the finish with Samuel Boar, to the goofy satire of an encounter with little green characters who ride around on sheepdogs (looking for Poughkeepsie). It may even encompass funny animal humor, if Teddy Q. keeps on insisting on his own adventure.

Dear Mike,

In E-Man #10 I saw E-Man surpassing what even I thought the book could be. I was happy to see that the well-crafted story was not marred by cruel and crude humor.

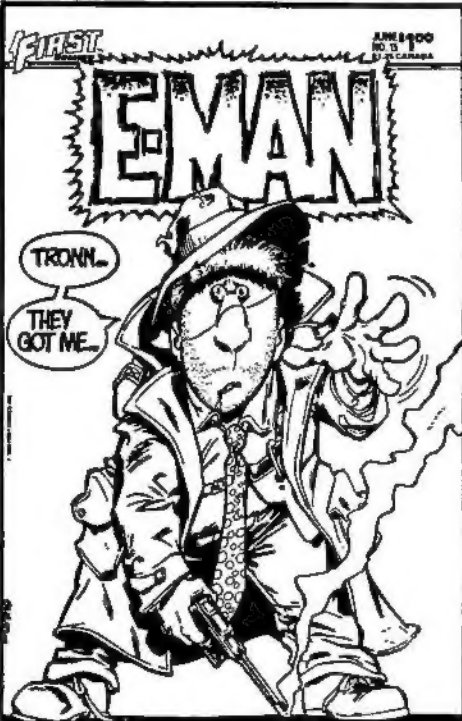
The villain Blacklung is more than an original, twisted and dangerous foe; he is a statement. The disease this character represents is often fatal and always agonizing. Your Blacklung seemed no different and this is what made him menacing.

Good, solid subplots can either make or break a book. Yours have made E-Man. In one page alone, we saw two villains swearing revenge and a visit to Nova's dressing room by a man in the broadcasting business important

enough to have his own business card. As a matter of fact, I do believe that Nova Kane's "past" started out as a subplot.

Adam Burchess
1315 Morreene Rd., Apt.
24-C
Durham, NC 27705

I've seen more than one "epic" evolve from a one-page subplot.



NEXT MONTH: Has Mauser bought the farm? It's do or die against Samuel Boar, the Battery, a couple of new supervillains, and lots of bad guys.

— Joe Staton

Rick Obadiah, Publisher

Mike Gold, Managing Editor
Joe Staton, Art Director
Rick Oliver, Associate Editor
Bruce Patterson,
Production Coordinator

Richard Felber,
Business Manager
Ralph C. Musicant,
Operations Director
Kathy Kotsivas, Office Manager

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**A FIRST COMICS
PUBLISHING PRODUCTION**

created by
NICOLA CUTI
and **JOE STATON**

WELCOME TO THE
WONDERFUL WORLD
OF TELEVISION...

NOT
FAIR!

THEY
CAN'T FIRE
ME--RANDARR
THE INEXPLICABLE--
AND HIRE THAT
CHEAP BIMBO,
NOVA KANE!

CHICAGO'S CHANNEL
99 MAY NOT BE MUCH,
BUT IT WAS EVERY-
THING TO RANDARR.

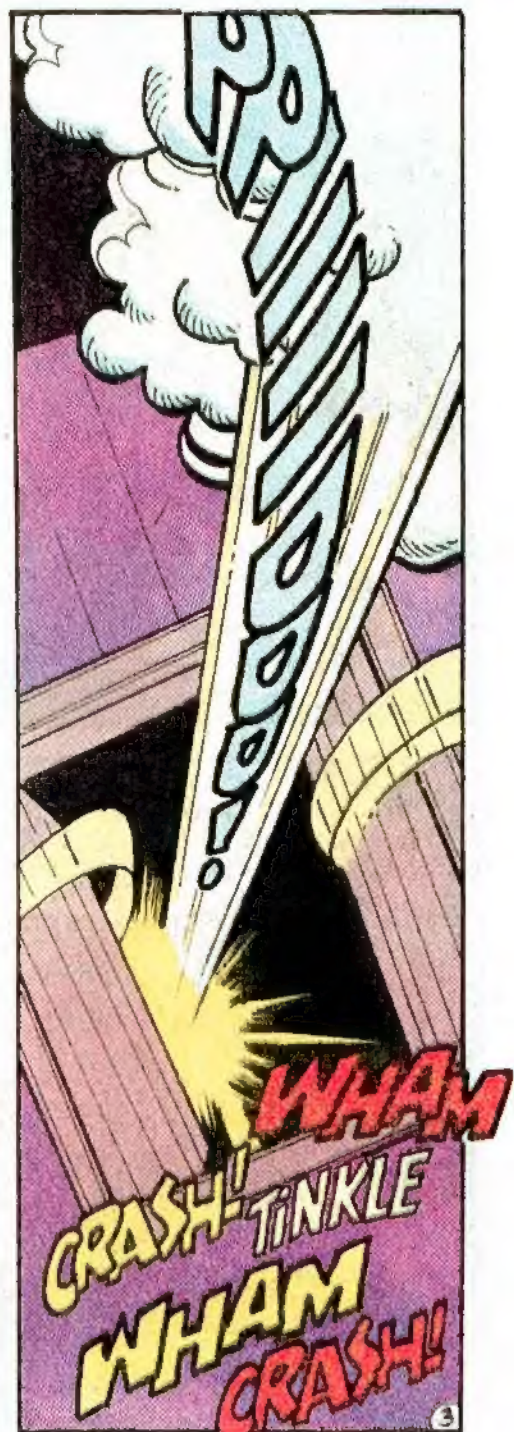
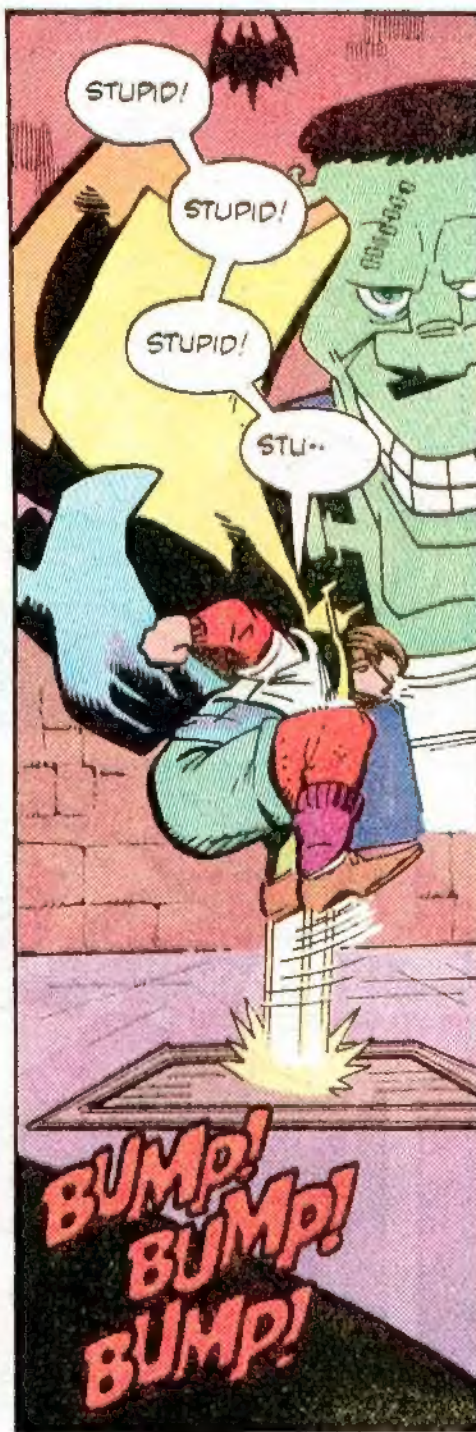
ALAS, THE LIGHTS AND CAMERAS
ARE OFF THIS MORNING AND WILL
NOT WITNESS...

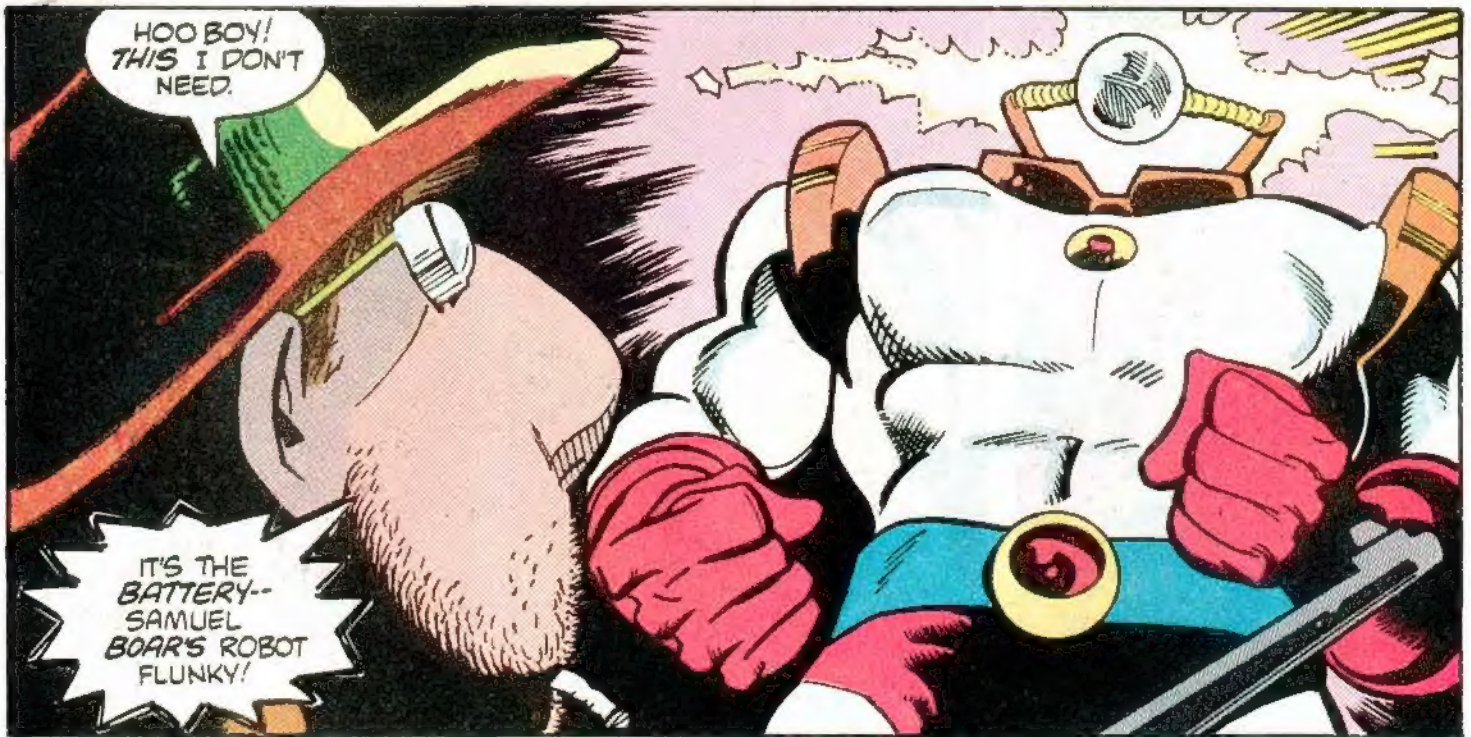
the WRATH of RANDARR

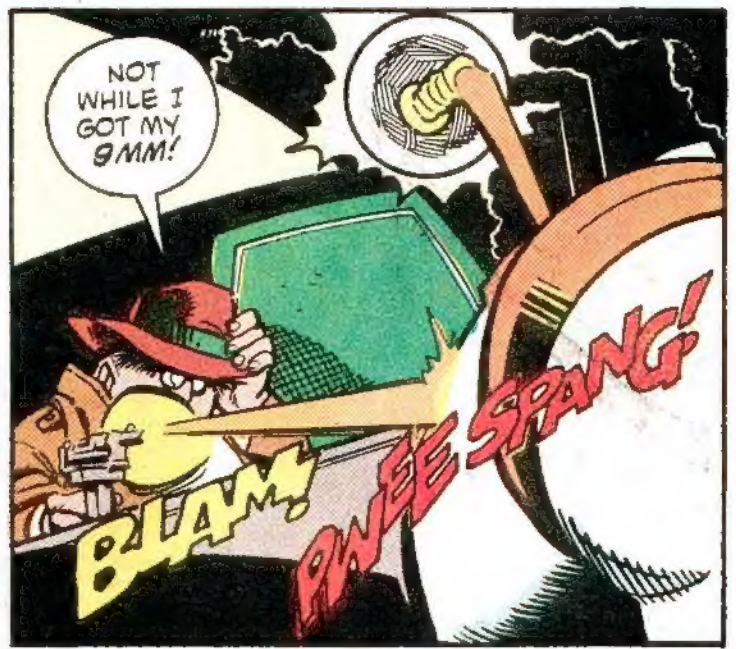
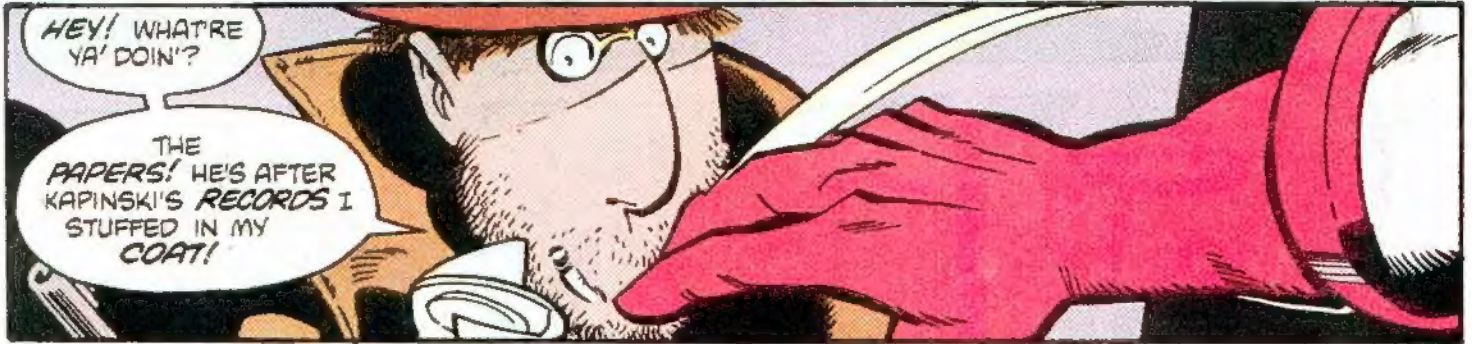
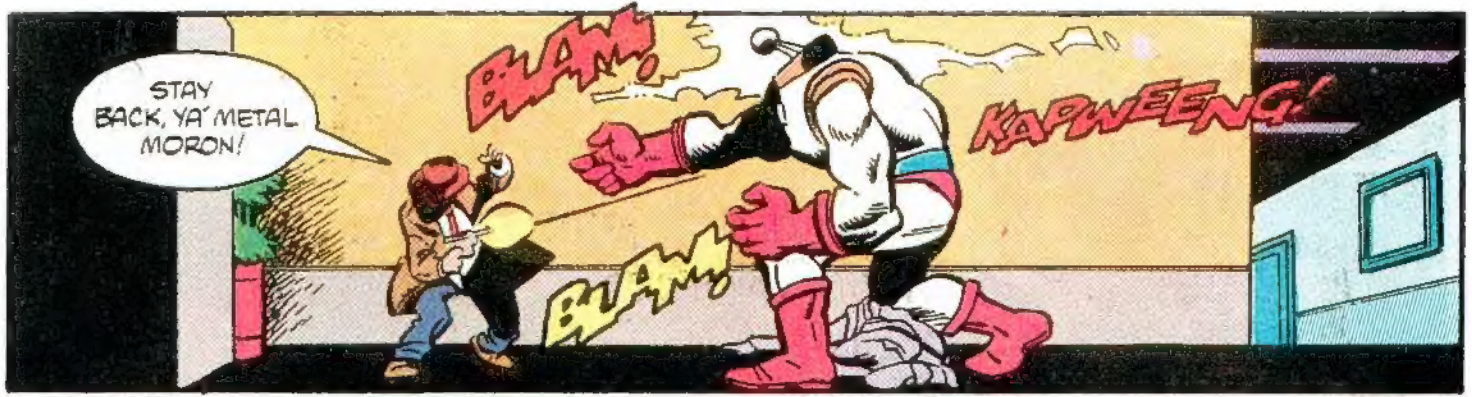
written and pencilled by
JOE STATON

inked by RICK BURCHETT
lettered by KEN BRUZENAK
colored by WENDY FIORE
edited by MIKE GOLD









AND BACK IN CHICAGO, MAUSER'S FORMER ASSISTANT, ALEC TRONN—A.K.A. E-MAN—STARTS TO SETTLE IN.

THE LEAD NOVA GOT FROM THAT MISS DANVERS SURE PAID OFF! THIS'LL BE A GREAT APARTMENT...

MAYOR DALEY LIVES!

...ONCE WE TIDY UP THE PLACE.

IT WAS KIND OF A MESS...

JUST A LITTLE TO THE LEFT...

THAT'S IT: MAKE A NICE PILE.

THERE, THAT'S BETTER. DOESN'T REALLY SEEM LIKE HOME UNTIL WE PUT UP DR. EINSTEIN.

SOMETIMES I THINK HE'S WITH US IN SPIRIT.

AND, OF COURSE, WE CAN'T FORGET YOUR AMY IRVING POSTER.

SHE IS CUTE, TEDDY BUT NOVA IS TOPS IN MY BOOK.

FIRST NOTES

BUSYBODIES REVISITED

I've raised this issue before, and I'll probably raise it again, but it concerns an issue that can affect all of us who are comics fans and who want to see the medium continue to grow.

Our friendly neighborhood multi-media book burners, Action for Children Television, are at it again — and this time they've got syndicated columnist Ellen Goodman to flak for them.

Next to the PTA, ACT is the leading proponent of following the philosophy: "You don't know how to raise your children, so we're going to make your decisions for you." By pressuring spineless and gutless television executives and sponsors, they have deprived parents of the right to select what they feel is proper entertainment for their children.

Now that they have censored or removed classics that have entertained the public for more than 40 years and left children's programming a true wasteland, they're moving on to destroy what little is left.

Now they want to remove such merchandising-generated shows as "Pac-Man" and "The Smurfs" because they constitute "program-length commercials."

Now the quality of these programs is not the issue: quality is in the eye of the beholders — the viewers or, in the case of children's fare, their parents. ACT president Peggy Charren stated, "This is a pure sales pitch. It's as if Bette Davis's new program, 'Hotel,' were called 'The Marriott Hotel.'"

Evidently Ms. Charren was born yesterday. She is obviously completely unaware that the majority of radio shows during the 1930s and 1940s — and the early television programs to the 1950s — included the sponsor's name.

The line between programs that were generated by merchandising items and merchandising items that were generated by programs blurs. The Popeye newspaper strip started in the 1920s, went to theatrical cartoons shortly thereafter, and those cartoons started appearing on television in the late 1940s (more recently replaced by the watered-down and boring ACT-approved fare). Popeye was also on children's radio in the 1940s.

Popeye's name and image has appeared on a ton of products over the past fifty years — on some comparatively healthy breakfast cereals, on a thriving fast-food chicken chain, on a popular

arcade and home video game. Popeye out-merchandises most other cartoon characters.

Yet the vast wealth of Popeye product — or Mickey Mouse merchandising, or Pac-Man paraphernalia — unleashed upon an obviously receptive public since the turn of the century has not turned our children into a bunch of two-headed mutants. It hasn't harmed our parents or our grandparents.



Columnist Goodman states "the program-commercials use popular products to attract children in order to sell them more products." Evidently Ms. Goodman is unaware of the fact that newspaper publishers buy and run her column in order to sell newspapers, for the purpose of making their paper more attractive to advertisers — who want to sell more products. Goodman continues, "It's a circle that limits and corrals our children." She avoids telling us why this was not true during the past eighty years.

Traditionally, comic books (and strips) have been fodder for children's programming and merchandising, and I would be a fool to ignore the fact that what benefits the comics industry benefits this company. But First Comics publishes a line of books geared to a much older reader — a fact borne out by our recent reader's survey — and most of our line is unsuitable for such use, no matter how watered-down.

But, as the saying goes, right is right and wrong is wrong. And Goodman and Charren are dead wrong.

— Mike Gold

FIRST IN JANUARY:

American Flag! #8: State of the Union part two, a.k.a. "Take This Job and Shove It!" So you think **Howard Chaykin's** frustrated hero might be looking for a new gig? And what really happened to his former partner, Luther Ironheart, and his new partner, Medea Blitz?

Beowulf — The First Graphic Novel: Adapted, drawn and colored by **Jerry Bingham**, lettered by **Ken Bruzenak**. The seminal work of epic fiction, the way it was always meant to be told!

E-Man #14: Alec and Nova have finally reached Chicago, and **Joe Staton's** got quite a surprise in store for them upon their arrival: the awesome menace of Randarr the Inexplicable!

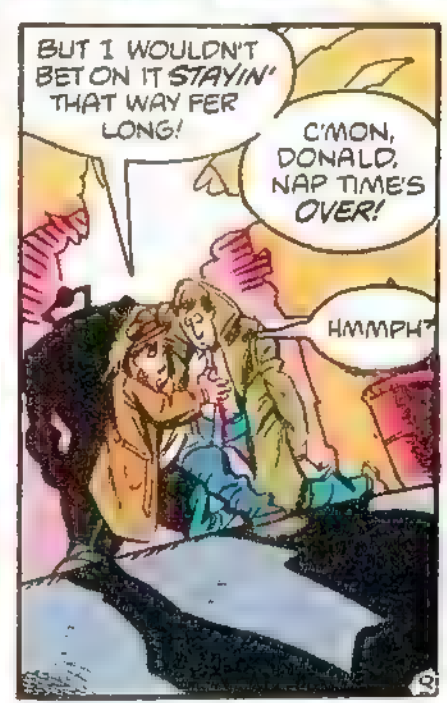
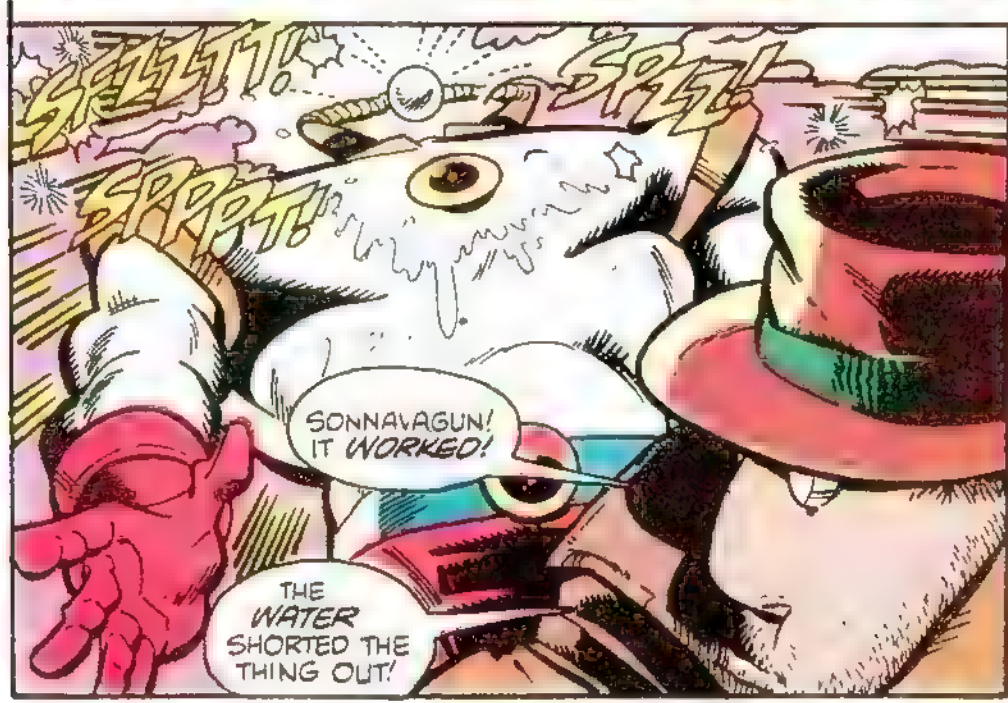
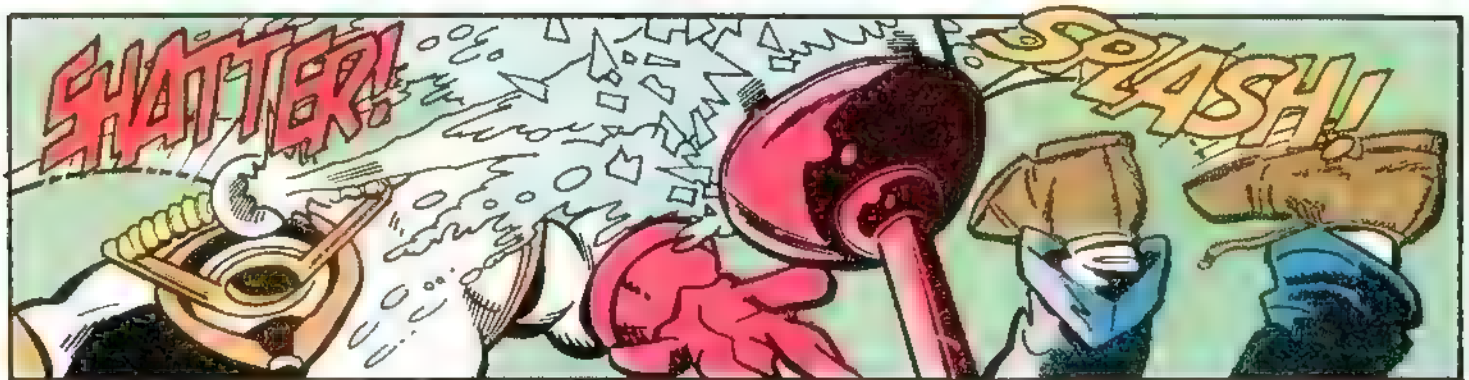
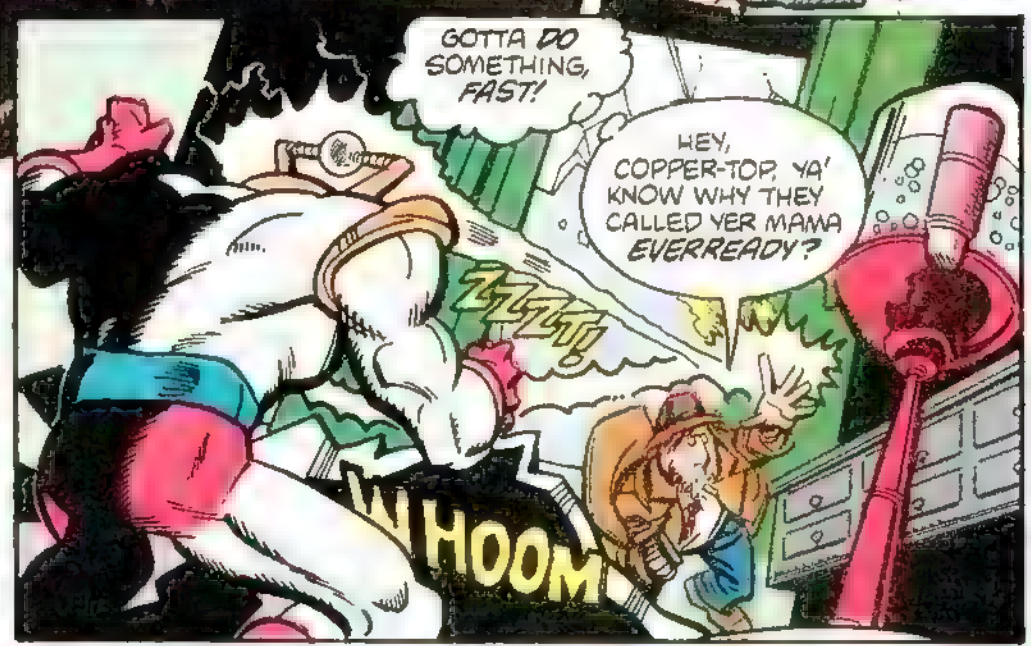
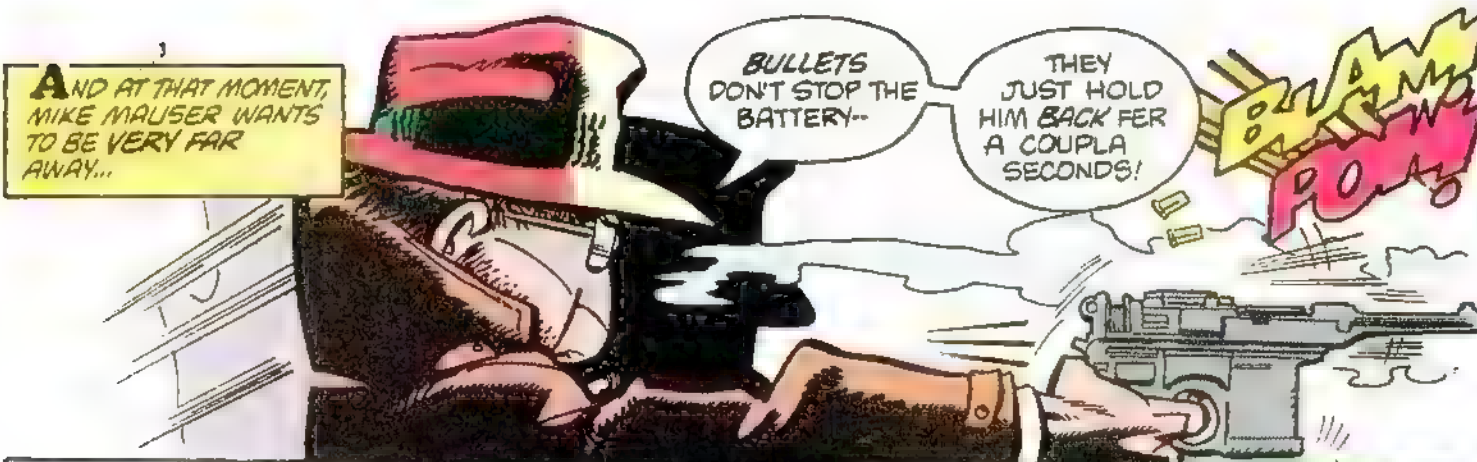
Jon Sable, Freelance #12: Perhaps the most gut-wrenching store of the 1980's, as Jon Sable returns to Vietnam on a deadly rescue mission! 28 pages of non-stop **Mike Grell** action!

Mars #5: Morgana Trace finally lines up with her fellow crew members — but the reunion's hardly what she expected. And the Black Flame approaches the wind-up of his first adventure!

Starslayer #16: Who's going to betray Torin first — Tamara to Crayne, or Crayne to his enemies? And the extra-length conclusion to "Buried Past," the second Grimjack thriller — both stories by **John Ostrander** and **Timothy Truman**.

Warp #13: Sargon returns to her real home, Cumulus is back on Earth trying to clean up David Carson's past, and Prince Chaos is off on Cynosure plotting vengeance on Fen-Ral **Gillis**, **Bingham** and **Gustovich** continue the epic adventure!





THE ORIGINS OF "INDEPENDENT" COMICS

PART 4

by
CHARLES
MEYERSON

Until Wendy and Richard Pini launched WaRP Graphics and *Elfquest* in 1978, the history of independent comics was dominated by professionals who had left the mainstream to keep financial and creative control over their work. The Pinis were among the very first non-pro's to enter the independent field — and they're certainly the most successful.

Coming from one of the few female comics fans of the 1960s, Wendy Fletcher's letter in *Silver Surfer* #5 (1969) caught the eye of Richard Pini. "It was a very optimistic, kind of upbeat letter I enjoyed the tone of very much," he says. "So I began corresponding with her."

THREE YEARS LATER, they married. Wendy Pini just about dropped out of the comics scene, devoting herself to freelance science fiction illustration.

Which led her to a science-fiction convention in 1976. There she met Frank Thorne, who was drawing *Red Sonja* for Marvel. "He was such a delightful person," she says. "we just kind of got caught up in his interest in Sonja." Wendy rejoined comics fandom. For a couple of years she appeared at conventions, somewhat scantily dressed as Sonja, performing skits with Thorne.

Ah, but others coveted the Sonja role! And Wendy took some criticism from fans who thought her outfit didn't enhance the image of women. All of that she says, has no bearing on *Elfquest*, except that "it put me in the public eye. It challenged me to face criticism and got me a certain amount of notoriety. It helped me gain confidence."

Eventually, she says, she and Richard asked themselves, "Why should we give Marvel free publicity when we can do something for ourselves?"

THAT "SOMETHING" turned out to be *Elfquest*; in Wendy's words, "a fantasy/romance/adventure, with a dash of science fiction. It's about a tribe of elves seeking other members of its race and, ultimately, its origins."

Wendy denies speculation (in Part 1 of this series) that *Elfquest*'s characters may have been influenced by Wally Wood's "Wizard King."

"The whole universe is Wendy's," Richard says. "We can show you characters who very strongly resemble those in *Elfquest* today. Neither of us saw 'Wizard King' until Seagate published the book, substantially after *Elfquest* started." Wendy says she was inspired by J.M. Barrie's *Peter Pan* and by Walt Disney's animation.

FROM INSPIRATION TO pulp was a big jump. Richard, who handles WaRP's business and editorial chores, says "We

didn't know squat about publishing. From Marvel and DC, we got polite thank-you's." Bud Plant and Mike Friedrich said they really didn't want to take the gamble."

Eventually, they found a small independent publisher and cut a deal that — after months' delay — saw *Elfquest*'s first installment in *Fantasy Quarterly* 1 (March 1978).

"While we were 20% happy it was finally out, we were 80% disappointed with the way it looked," Richard says. "But they did print and distribute it. We



received a lot of positive feedback. And that encouraged us to try it on our own.

"We had to borrow a couple thousand dollars from my folks, who were skeptical but willing to take a gamble."

WaRP GRAPHICS printed 10,000 copies of *Elfquest* 2. They sold quickly enough to help the Pinis pay back Richard's parents within a few months.

The only two independent comics distributors at the time, Bud Plant and Phil Seuling, bought the whole print run. Richard says, "When we went to do issue 3, they said, 'Yeah, we'll take the same amount.' Around issue 4 or 5, word began to get out. That's when our print-runs started to grow."

The print-run for the latest issue (17) was 85,000. After several reprintings, copies of issue 1 number more than 100,000.

UNLIKE THEIR PREDECESSORS, the Pinis seem to have entered the field intent not only on keeping their creative rights, but also on marketing them.

Elfquest's pages have included ads for *Elfquest* pewter figurines, T-shirts, an

Official Fan Club, full-color reprints, art portfolios, a novel (from Playboy Paperbacks) and a role-playing game. Plans for an animated film are in negotiation.

For all its success, *Elfquest* will end — as a black-and-white, magazine-size comic — with issue 20, due late this year.

"It seems idiotic," Richard says, "but one thing that's always been important to us, as one measure of *Elfquest*'s success, is how well it breaks out of the comics market. As far as the direct-sales market goes, we're successful. The newsstand market, we haven't scratched." Yet

Beginning next year, Marvel Comics will begin reprinting *Elfquest* in regular color format, for mass distribution. The reprints of the original editions will stop, but Richard says the reprint collections (in hard and soft covers) will continue. "I want to make sure *Elfquest* is always available to the person who's just heard of it."

"TWO YEARS AGO," I left a job at IBM to devote full time to WaRP Graphics. A year from now, I don't want to go sit on a street-corner and twiddle my thumbs with nothing to publish. WaRP itself, hopefully, will continue doing comic magazines. And I intend to try book publishing — small-run, high-quality editions." But no color comics.

"After some soul-searching and talking to Wendy, I decided that's not what I want to do. I really like the black-and-white magazine format."

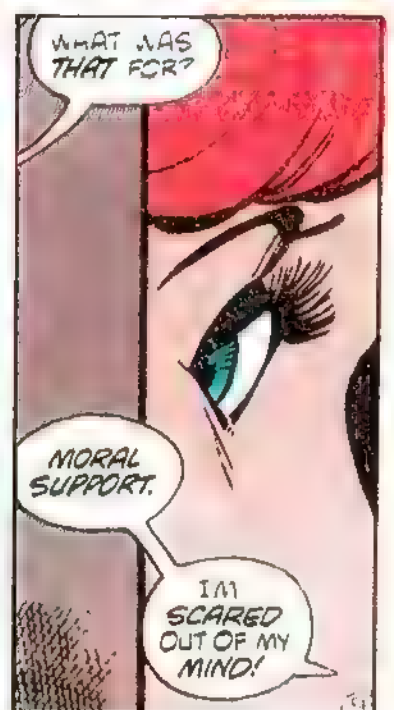
"I think the independent industry is the best thing that's happened to comics in a long time. (But) if there's any regret, it's that there's not enough true alternative product out there."

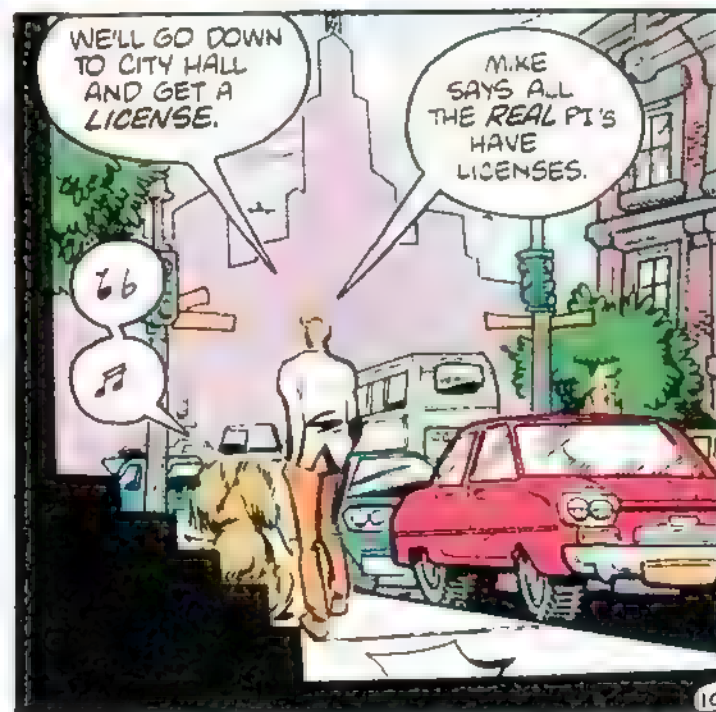
"THE PROPORTION OF off-the-wall alternatives is getting smaller every day in comparison to the number that look like mainstream books."

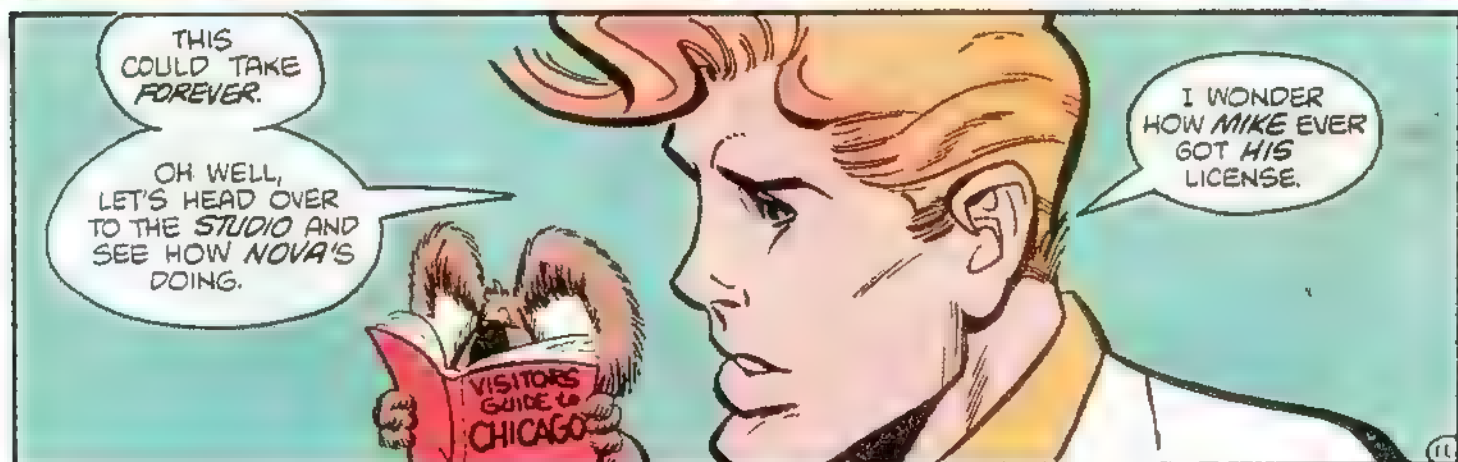
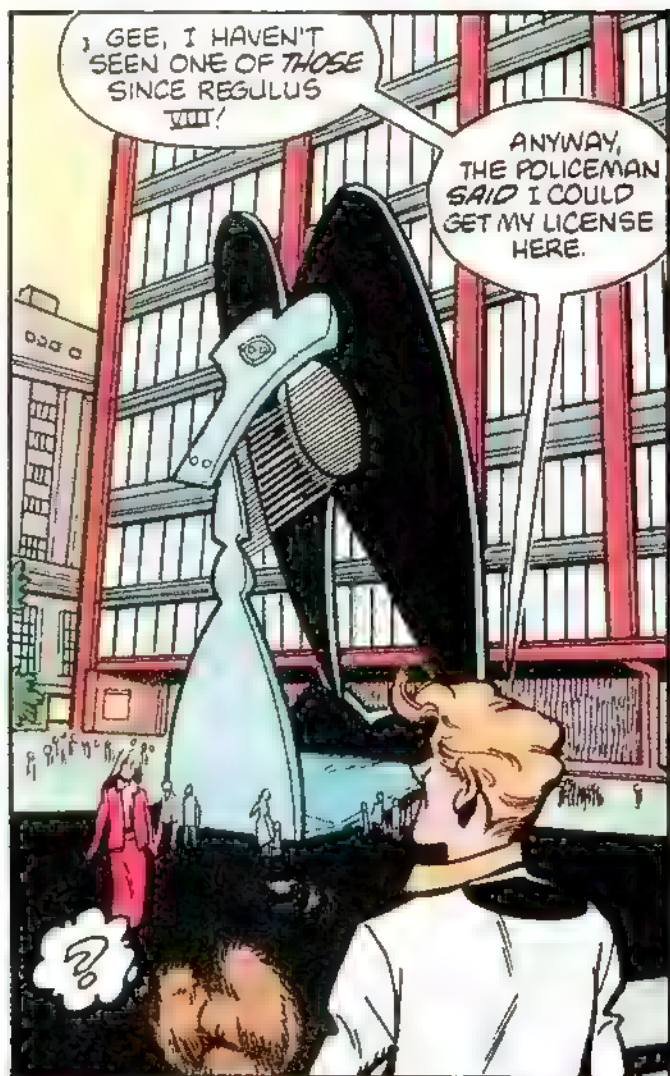
"That's not what Wendy and I were feeling when this independent industry was growing."

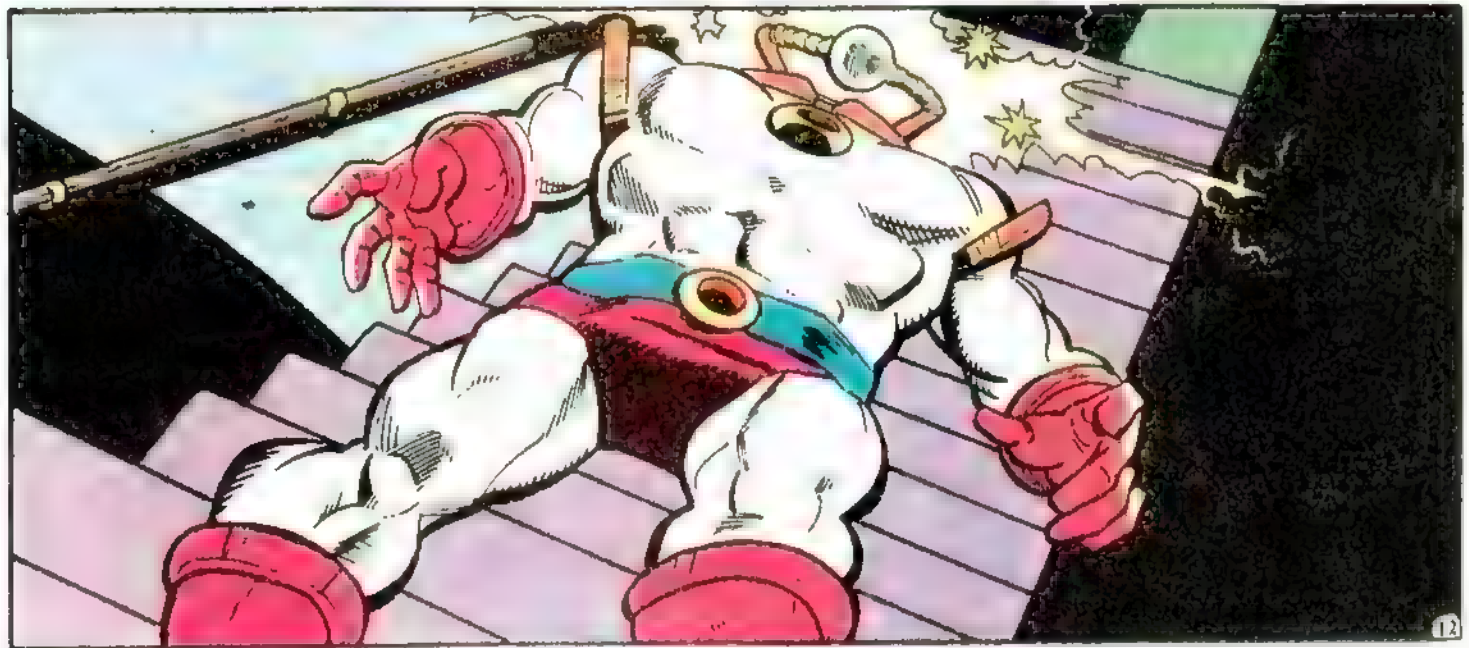
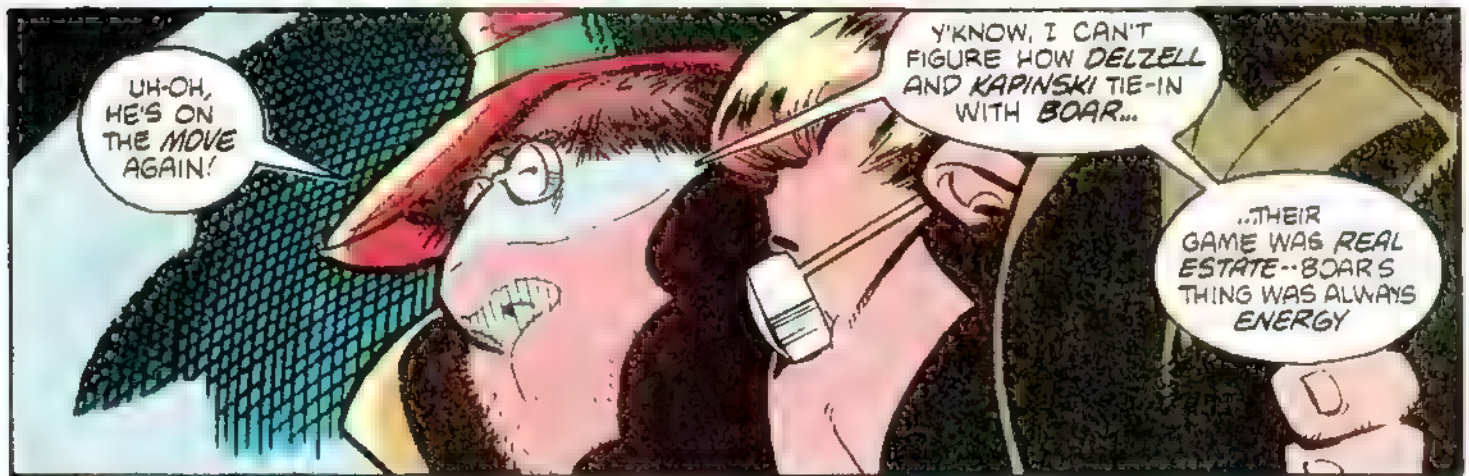
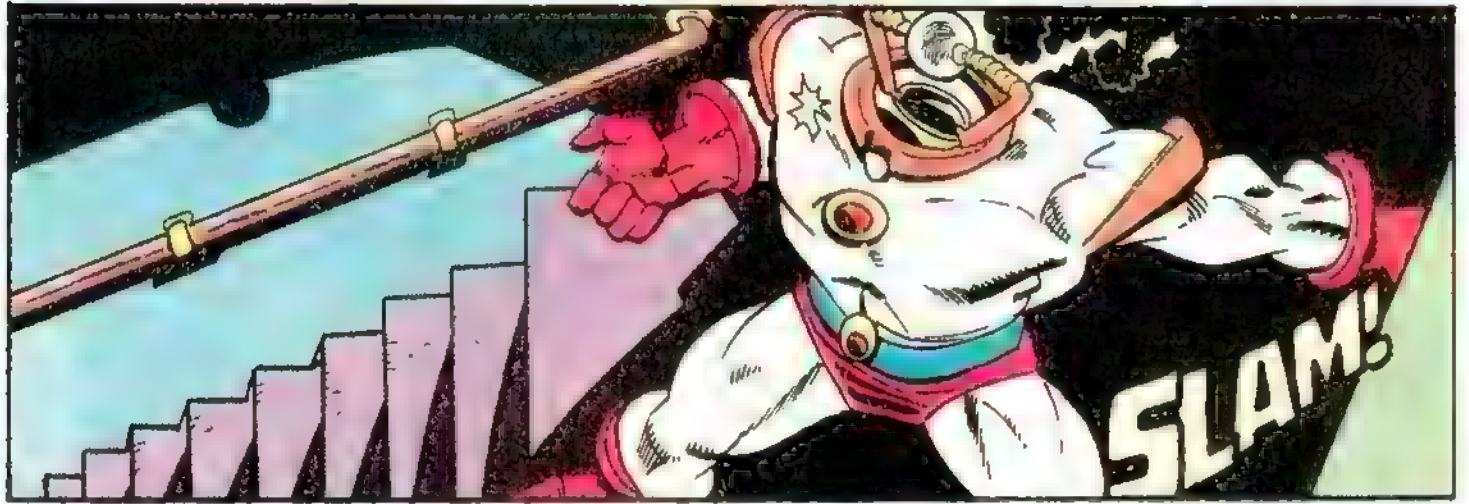
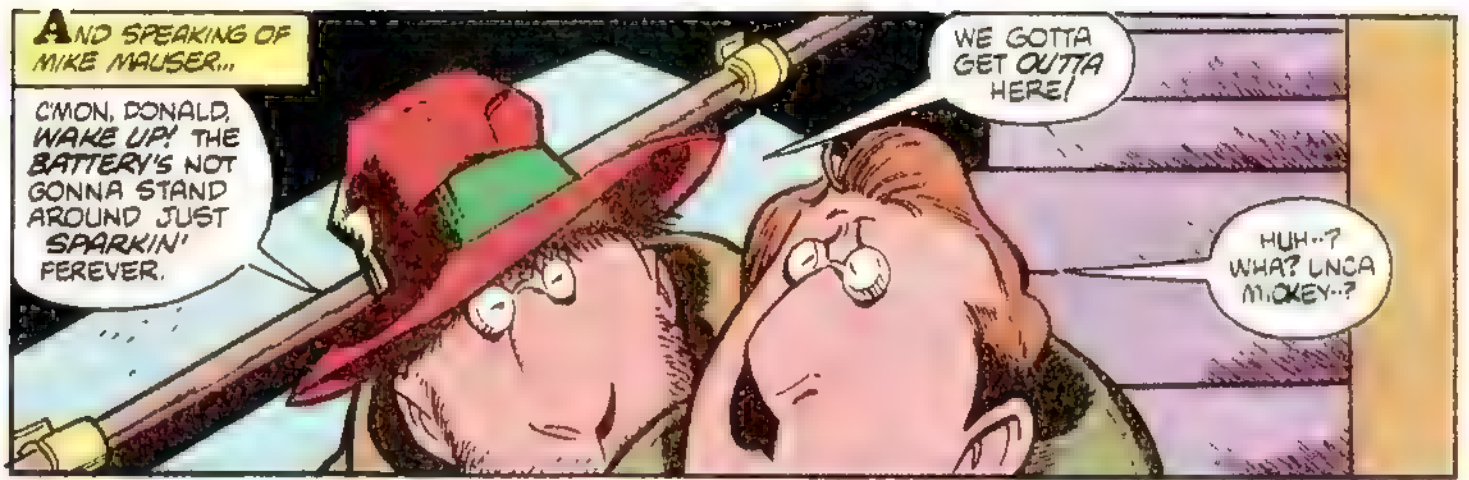
"Somewhere along the line, the number of titles suddenly grew like topsy to compete for the fan's dollar. When that happened in the mainstream (in the '70s), you had things like the Great DC Implosion and Marvel cutting titles with a machete. I wonder if the same thing's going to happen in the independent market."

Charlie wants to thank One-Stop Comics in Oak Park, IL, for helping with research for this installment. When you're in Chicago, you can hear him report the news on WXRT Radio (93.1 FM).









THE BATTERY'S
OMINOUS PACE SLOWS
AS HE SEARCHES
THE STAIRWELL FOR
HIS PREY.

A GOOD
DETECTIVE NEVER
LEAVES HOME
WITHOUT HIS
TRENCHCOAT!

HAVE
A NICE TRIP
SEE YA' NEXT
FALL!

LOOKS
LIKE THE
BATTERY'S OUT
OF IT FER
NOW.

BUT
I AIN'T
IN THE MOOD
TA' MAKE
SURE.

LET'S
HEAD FER
THE NEAREST
EXIT, NEPHEW!

HIGH IN THE CATWALKS
ABOVE THE CHANNEL 99
STUDIOS...

NOTHING
ESCAPES
THE EYE OF
RANDARR!

BUT
NO ONE CAN
SEE RANDARR
UNLESS HE WANTS
THEM TO!

TRY
ON ALL
THE COSTUMES
YOU WANT,
HUSSY--

NONE
CAN RIVAL MY
OWN MARVELOUS
MYSTIC GARB!

HMM.
NOT
BAD...

COBWEBS--
YUKK!

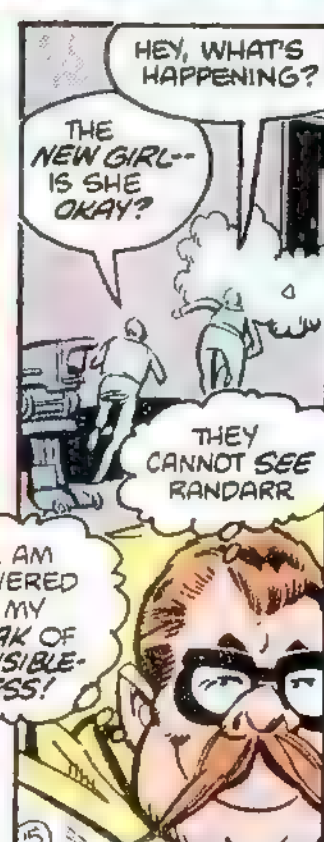
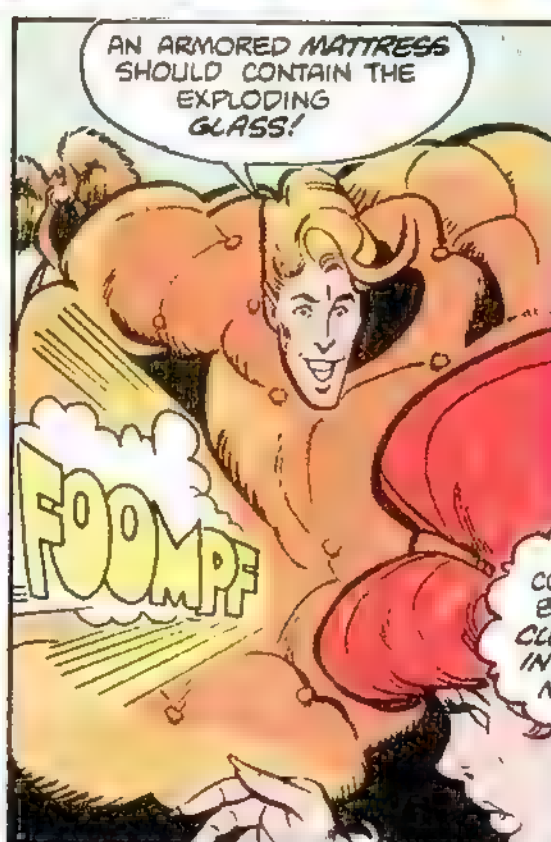
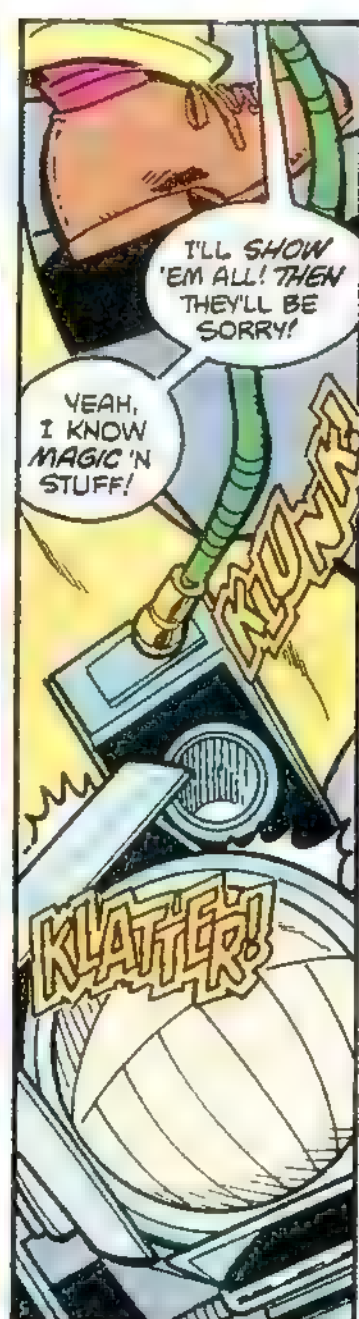
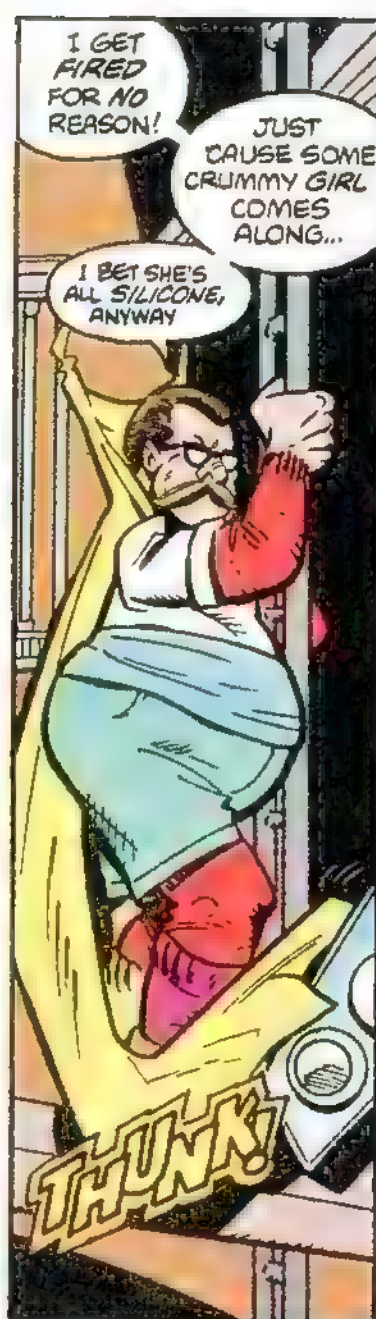
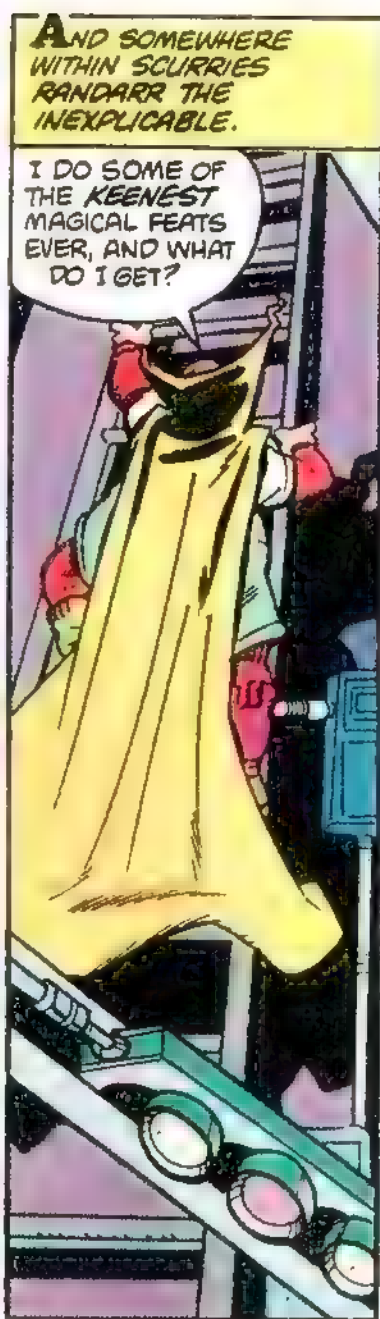
PERFECT--
FOR GENERAL
HOSPITAL.

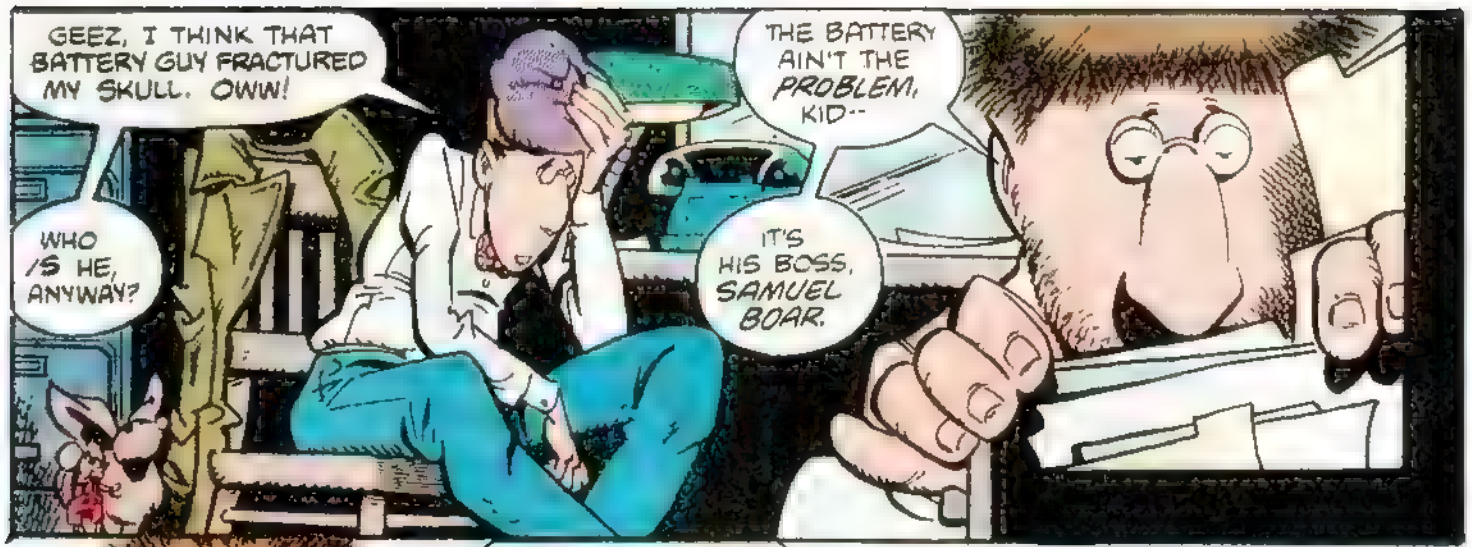
LOOKS
LIKE SOME
KIND OF
DISEASE.

THAT'S
BETTER.
MAYBE WITH
A FEW
MINOR--

HI,
NOVA

HEY, BIG
FELLA, COME
TO HELP ME
GET READY?



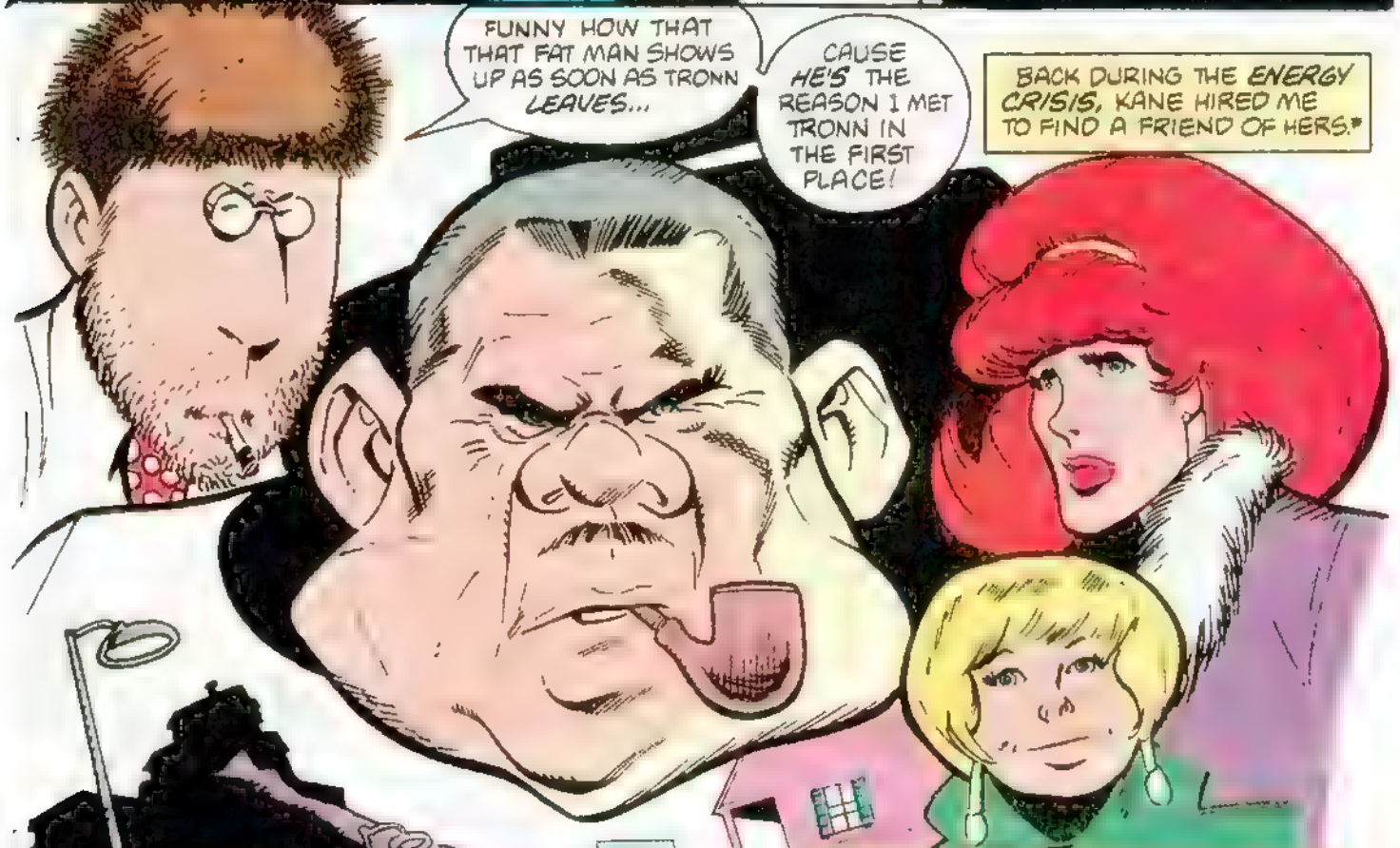


GEEZ, I THINK THAT BATTERY GUY FRACTURED MY SKULL. OWN!

WHO IS HE, ANYWAY?

THE BATTERY AIN'T THE PROBLEM, KID--

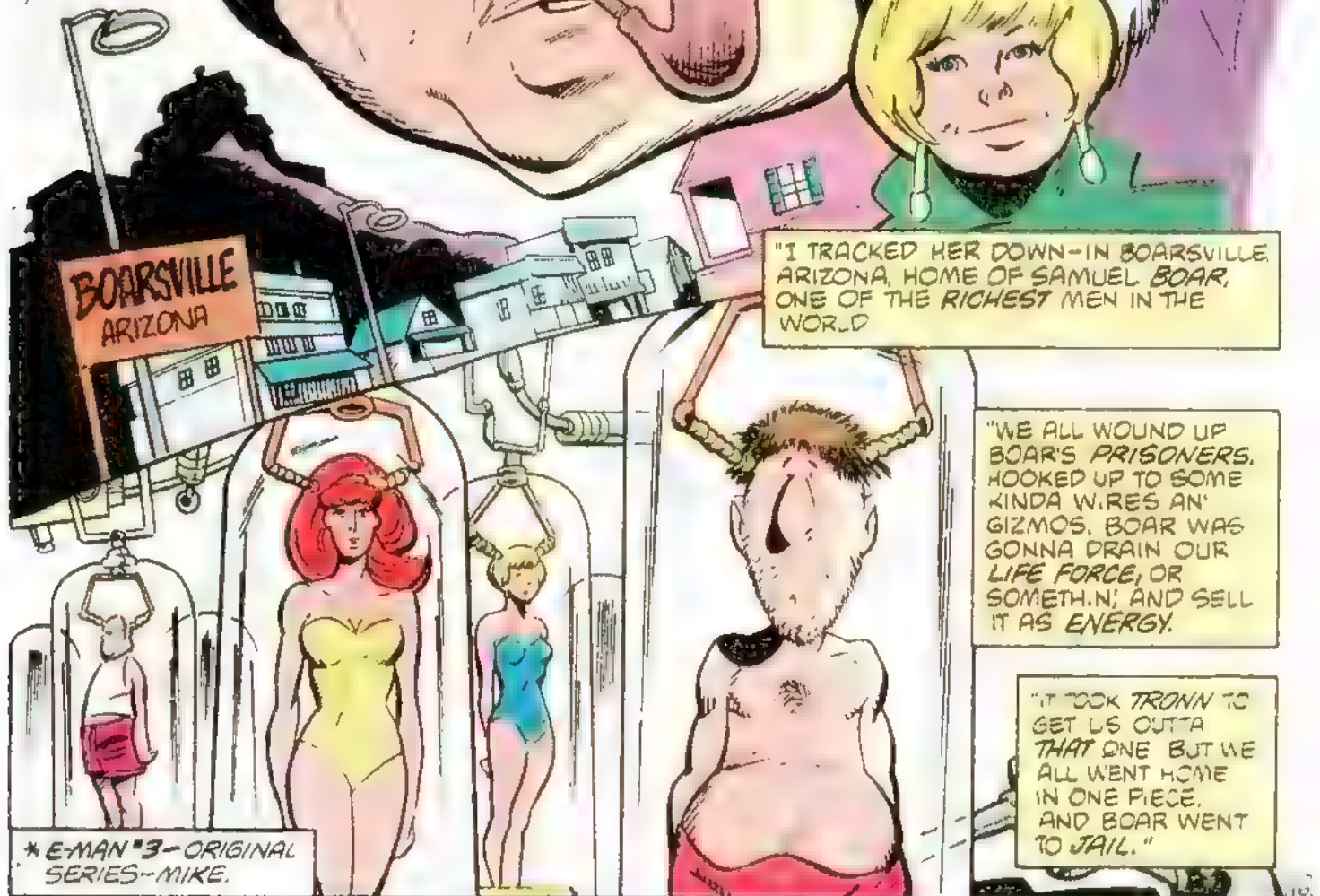
IT'S HIS BOSS, SAMUEL BOAR.



FUNNY HOW THAT THAT FAT MAN SHOWS UP AS SOON AS TRONN LEAVES...

CAUSE HE'S THE REASON I MET TRONN IN THE FIRST PLACE!

BACK DURING THE ENERGY CRISIS, KANE HIRED ME TO FIND A FRIEND OF HERS.*



BOARSVILLE ARIZONA

"I TRACKED HER DOWN--IN BOARSVILLE, ARIZONA, HOME OF SAMUEL BOAR, ONE OF THE RICHEST MEN IN THE WORLD

"WE ALL WOUND UP BOAR'S PRISONERS. HOOKED UP TO SOME KINDA WIRES AN' GIZMOS. BOAR WAS GONNA DRAIN OUR LIFE FORCE, OR SOMETHIN', AND SELL IT AS ENERGY.

"IT TOOK TRONN TO GET US OUTTA THAT ONE BUT WE ALL WENT HOME IN ONE PIECE. AND BOAR WENT TO JAIL."

*E-MAN "3"-ORIGINAL SERIES--MIKE.

LIKE
I SAID, BOAR'S
NOT ENERGY, OIL,
GEOTHERMAL,
YOU NAME
IT.

"BOAR ESCAPED
FROM PRISON AND
DISCOVERED
NUCLIA, A WORLD
INSIDE THE
EARTH."

"BOAR WANTED TO
STEAL NUCLIA'S
MINIATURE SUN."

TRONN
STOPPED
HIM.

*EMAN'S
ORIGINAL
SERIES.

"BUT NOT BEFORE THE
LITTLE SUN WENT NOVA..."

"AND TURNED KANE
INTO AN ENERGY
PERSON--JUST LIKE
TRONN"

OF COURSE, SHE LOST ALL
HER POWERS AFTER HER
ENCOUNTER WITH FORD
FAIRMONT."

AND BOAR
CONTROLLED
THE CONGLOMERATE
THAT OWNED THE
BARRENTOWN
MINES

**BARRENTOWN
MINING CO.**
A Division
OF
BOAR Enterprises Inc.

"AND CAUSED THE
ACCIDENT THAT
MESSED UP NOVA'S
FATHER!"

EVERY
TIME WE RUN INTO
THAT FAT OLD GEEZER
SOMEBODY GETS HURT

"LAKE EFFECT" RAIN
POUNDS THE SEARS TOWER
AS DELUSIONS OF GRANDEUR
POUND THE BRAIN OF...

RANDARR!

NOW,
THEY'LL ALL SEE!
I'LL CONJURE UP A
REAL DEMON THAT'LL
DESTROY THE WHOLE
BUILDING!

RANDARR
KNOWS REAL
MAGIC!

IT'S ALL
RIGHT HERE IN
MY BOOK, UNDER
"DEMONS" AN'
STUFF

I JUST
DRAW MY
MYSTICAL
PENTAGRAM,
AND...

WHA--? MY CHALK
DISSOLVED IN THE
RAIN! WHAT'LL
I DO?

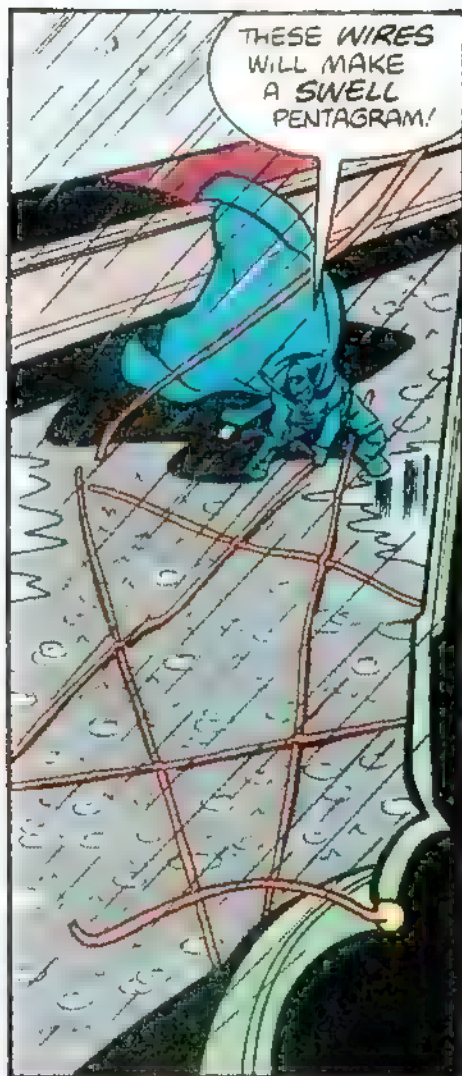
HAH! RANDARR
IS NEVER AT A
LOSS!

I USED
TO NEED THIS
MINI-TOOL KIT
FOR PRETEND
MAGIC--NOW,
I'LL JUST USE
IT--

--TO SNIP
THESE GUY
WIRES...

AND
LAY THEM OUT
TO SHAPE MY
PENTAGRAM!

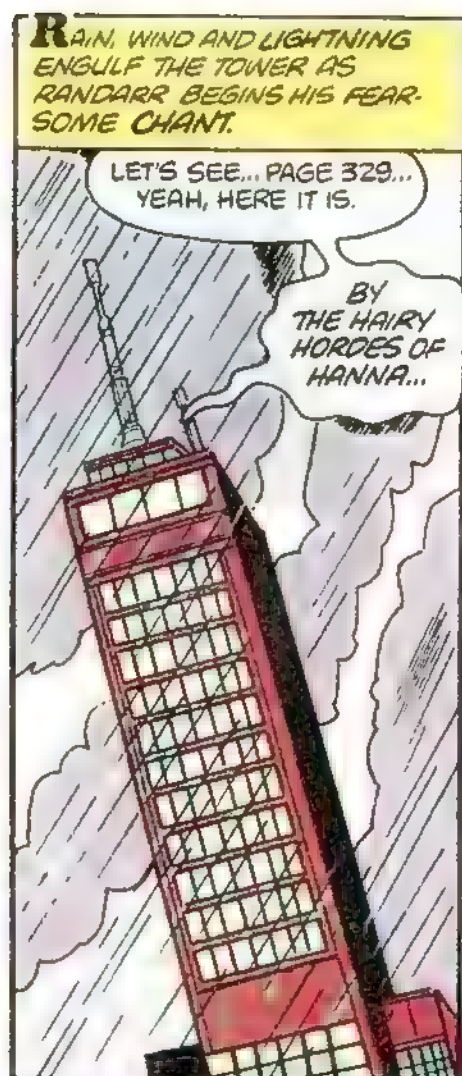
RANDARR
IS SO
RESOURCE-
FUL!



THESE WIRES
WILL MAKE
A SWELL
PENTAGRAM!



AND
NOW RANDARR
LEAPS DEFTLY
INTO THE
CENTER OF THE
ELDRITCH
SYMBOL.



RAIN, WIND AND LIGHTNING
ENGULF THE TOWER AS
RANDARR BEGINS HIS FEAR-
SOME CHANT.

LET'S SEE... PAGE 329...
YEAH, HERE IT IS.

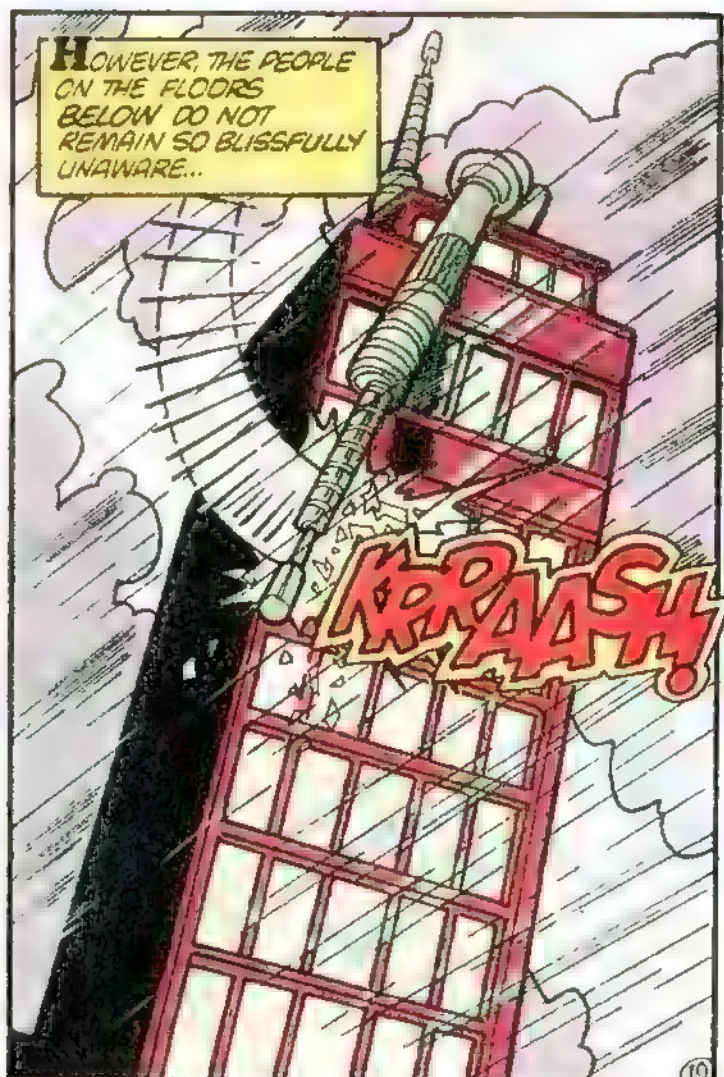
BY
THE HAIRY
HORDES OF
HANNA...



DEPRIVED OF ITS FULL
SUPPORT, A GIANT ANTENNA
GIVES WAY TO THE FURY OF
THE STORM.

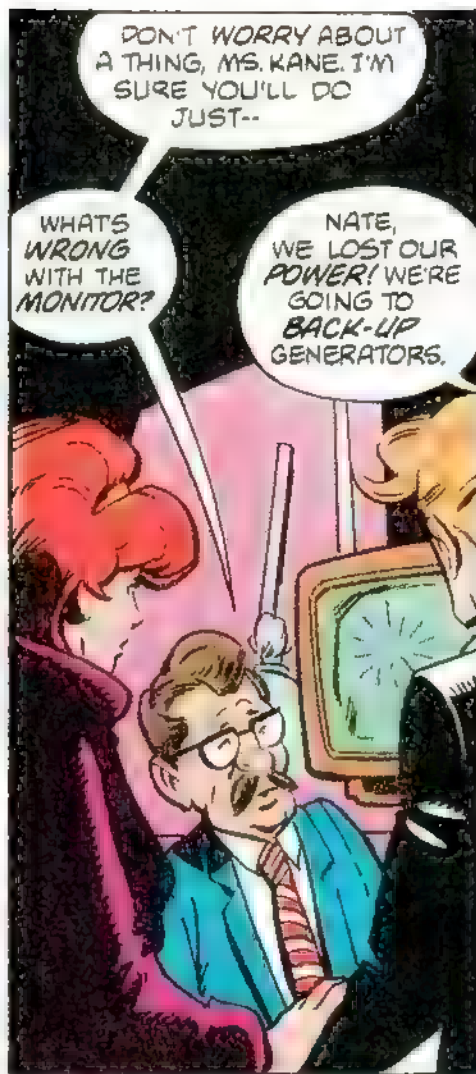
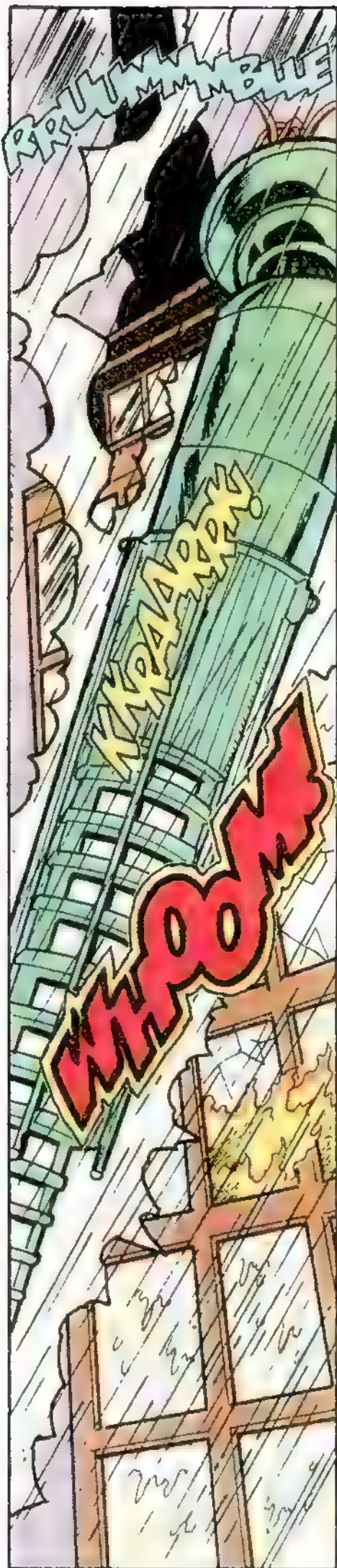
RANDARR
DOES NOT
NOTICE.

KLAT
SDRAWKCAB...



HOWEVER, THE PEOPLE
ON THE FLOORS
BELOW DO NOT
REMAIN SO BLISSFULLY
UNAWARE...

KRAASH!



DON'T WORRY ABOUT A THING, MS. KANE. I'M SURE YOU'LL DO JUST--

WHAT'S WRONG WITH THE MONITOR?

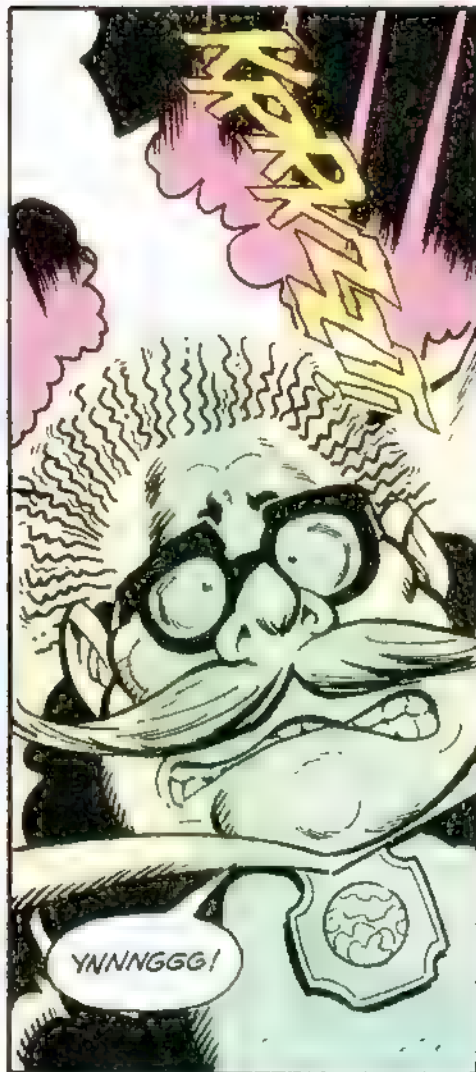
NATE, WE LOST OUR POWER! WE'RE GOING TO BACK-UP GENERATORS.



OUTSIDE, THE COLLAPSE OF THE ANTENNA HAS LEFT RANDARR CLINGING TO A GUY WIRE

WHOOOPS! I DROPPED MY BIG BOOK OF REAL MAGIC.

BUT IT LOOKS LIKE MY DEMON'S HERE ALREADY. PUSHING OVER STUFF AN' STARTING FIRES AN' HURLING LIGHTNING B--

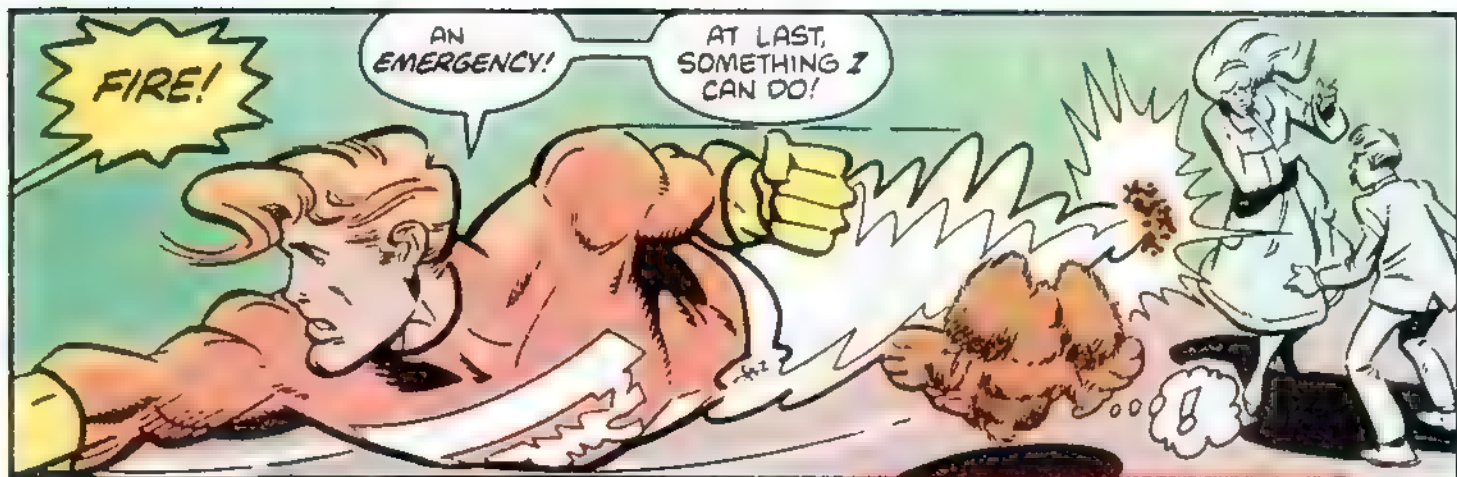


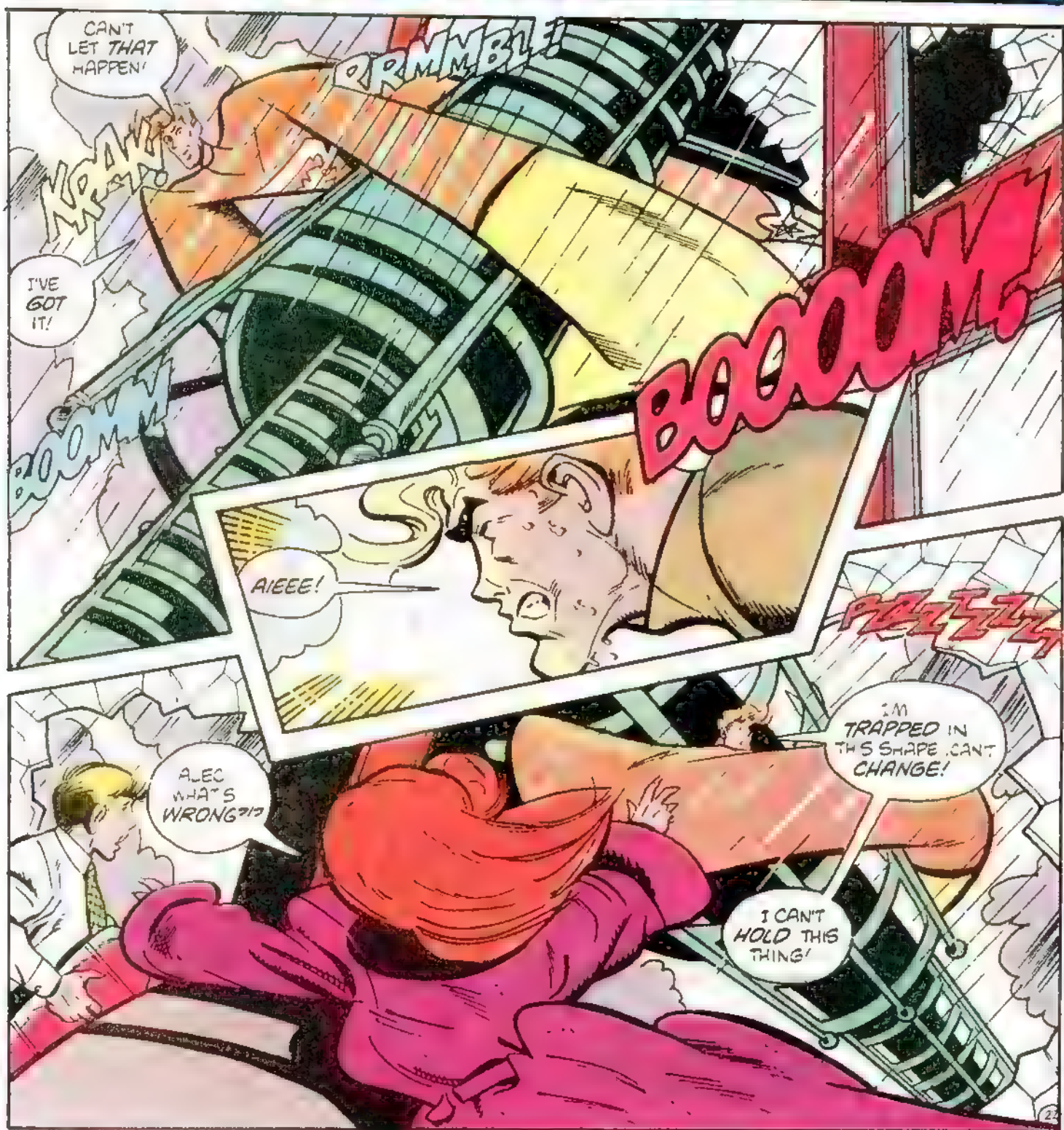
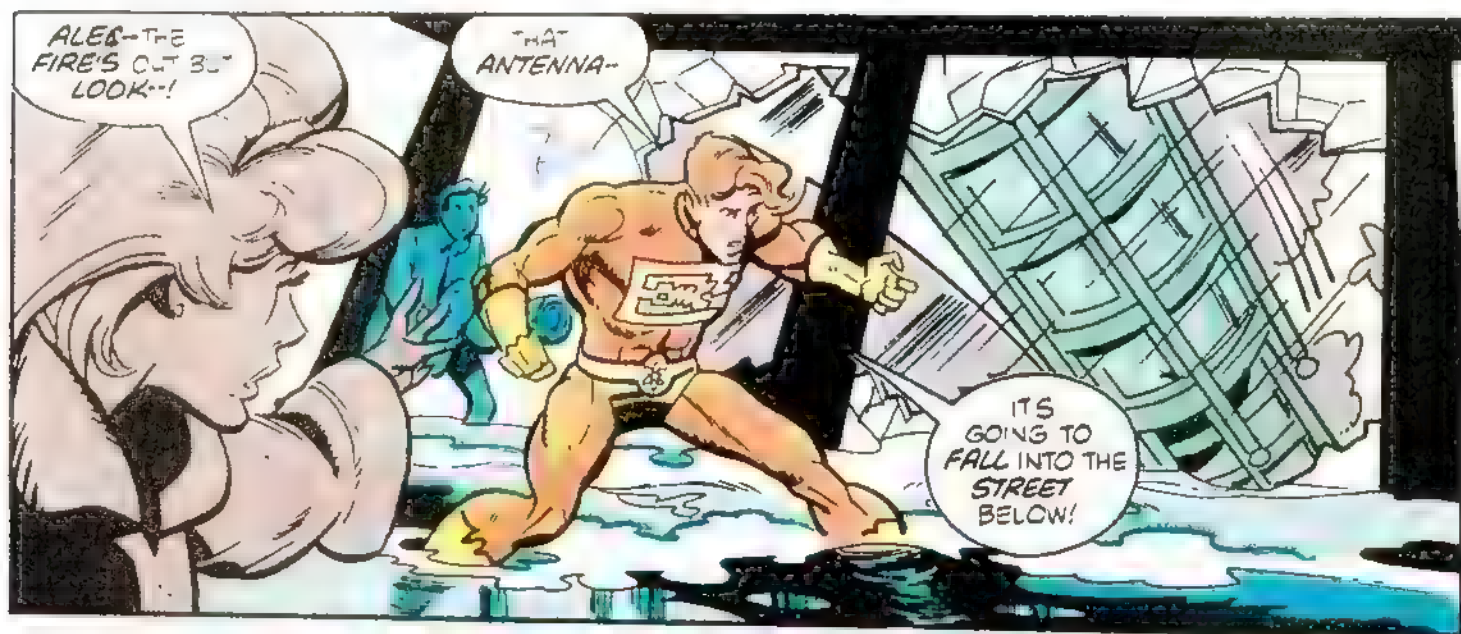
YNNNGGG!

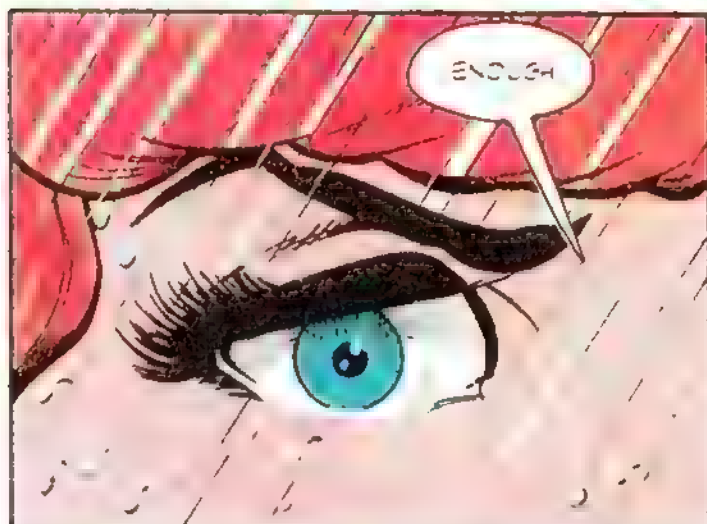
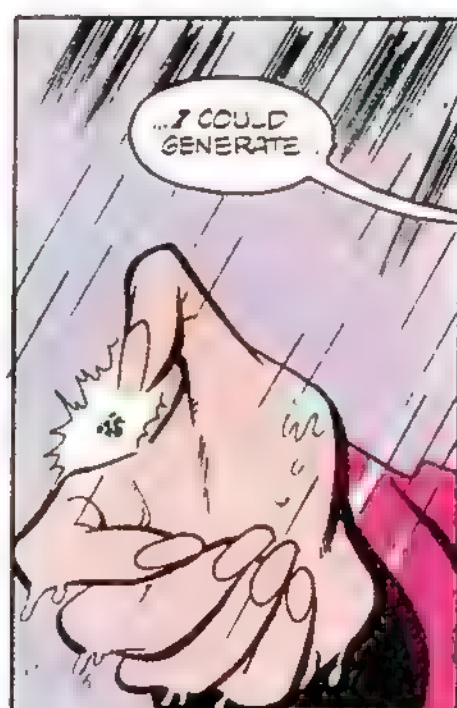
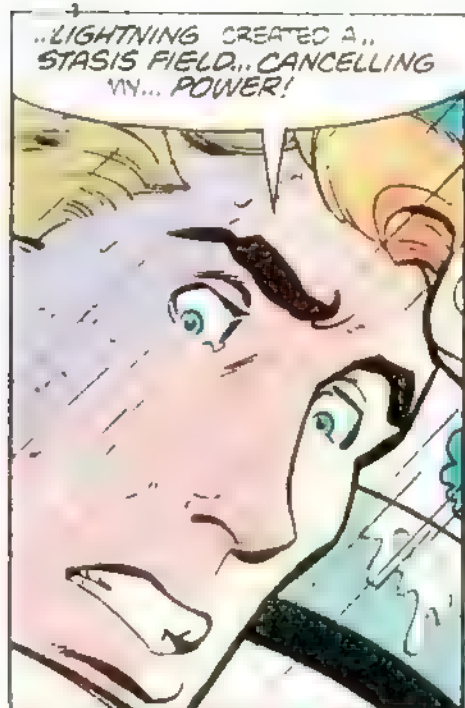


DOES ANYBODY SMELL SMOKE?

SNIFF
SNIFF





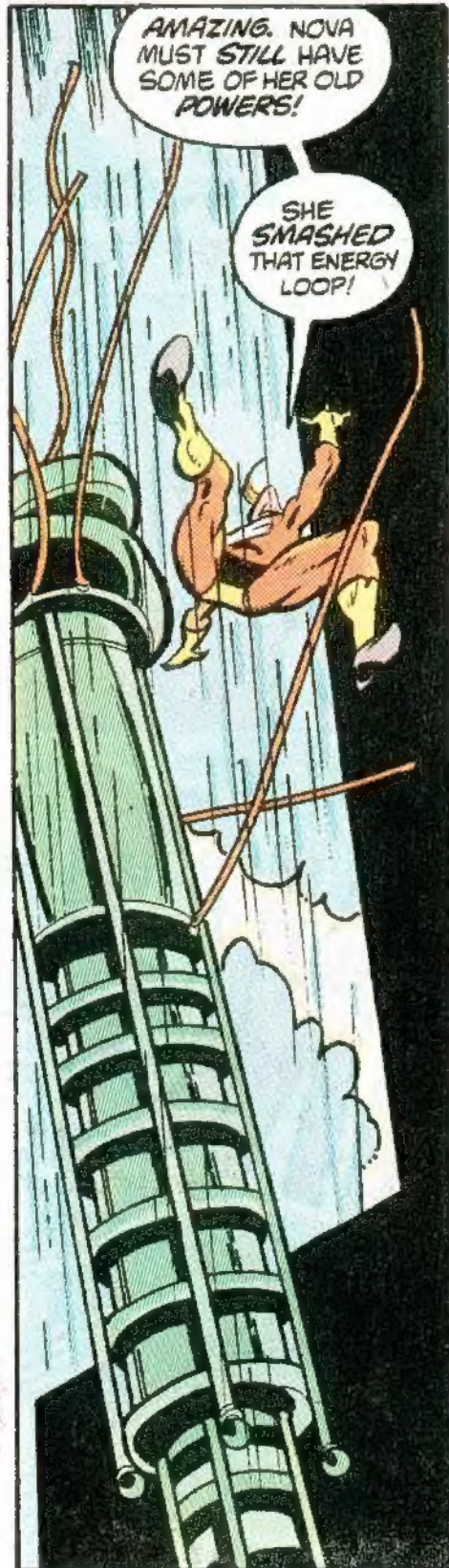




MS. KANE!
WHAT
HAPPENED?

ARE
YOU ALL
RIGHT?

NOVA IS TOO
EXHAUSTED TO
REPLY.



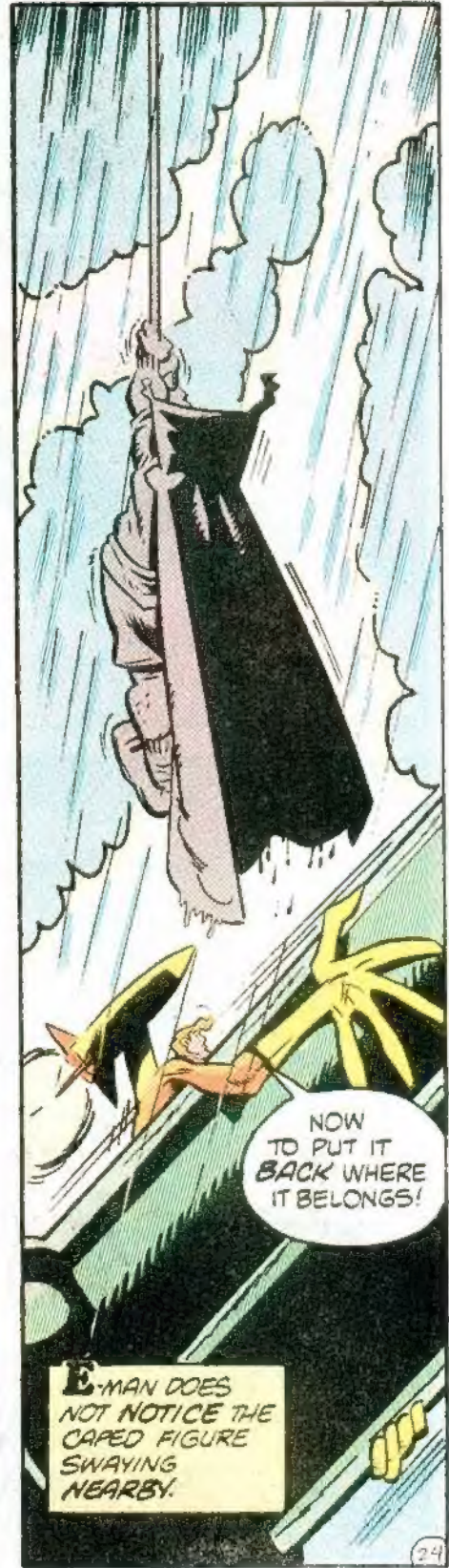
AMAZING. NOVA
MUST *STILL* HAVE
SOME OF HER OLD
POWERS!

SHE
SMASHED
THAT ENERGY
LOOP!



BUT THE
ANTENNAS
STILL
FALLING!

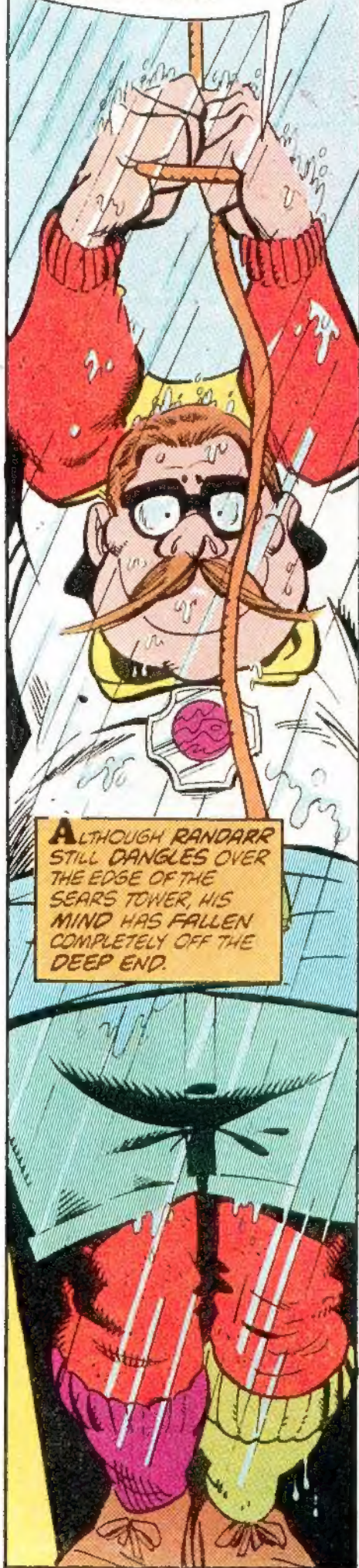
GOT
IT!



NOW
TO PUT IT
BACK WHERE
IT BELONGS!

E-MAN DOES
NOT NOTICE THE
CAPED FIGURE
SWAYING
NEARBY.

BEHOLD THE DESTRUCTION
WROUGHT BY THE WRATH OF
RANDARR! NONE CAN STAND
AGAINST THE MISTER OF THE
MUSTY ARTS!



ALTHOUGH RANDARR
STILL DANGLES OVER
THE EDGE OF THE
SEARS TOWER, HIS
MIND HAS FALLEN
COMPLETELY OFF THE
DEEP END.

THERE. I'VE
REATTACHED
THE WIRES,
AND--

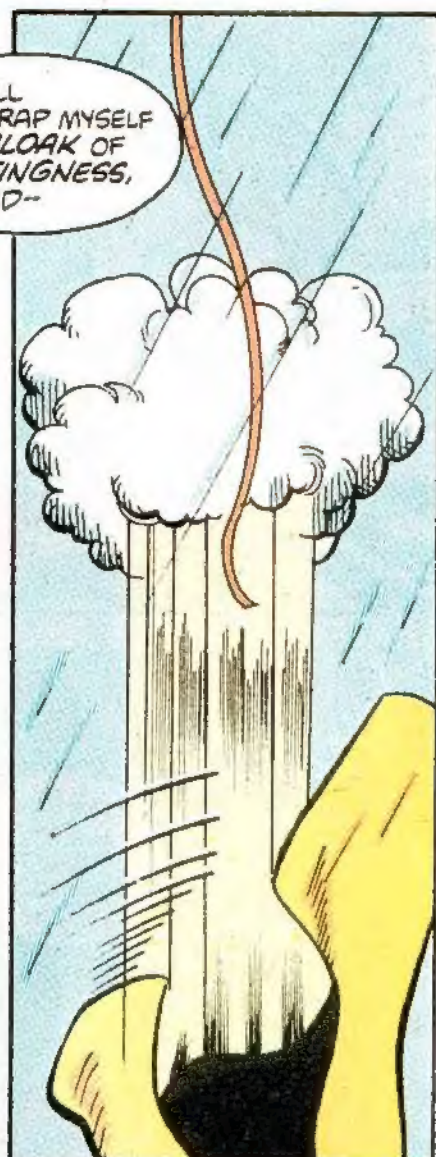


WHOA!
WHO'S THAT
CHARACTER
SWINGING
AROUND DOWN
THERE?

AND NOW IT IS
TIME FOR RANDARR
TO DEPART!

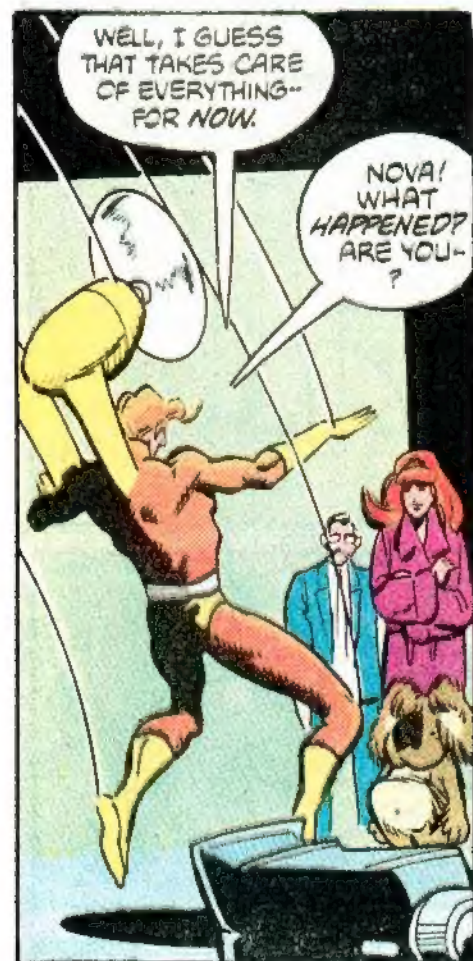
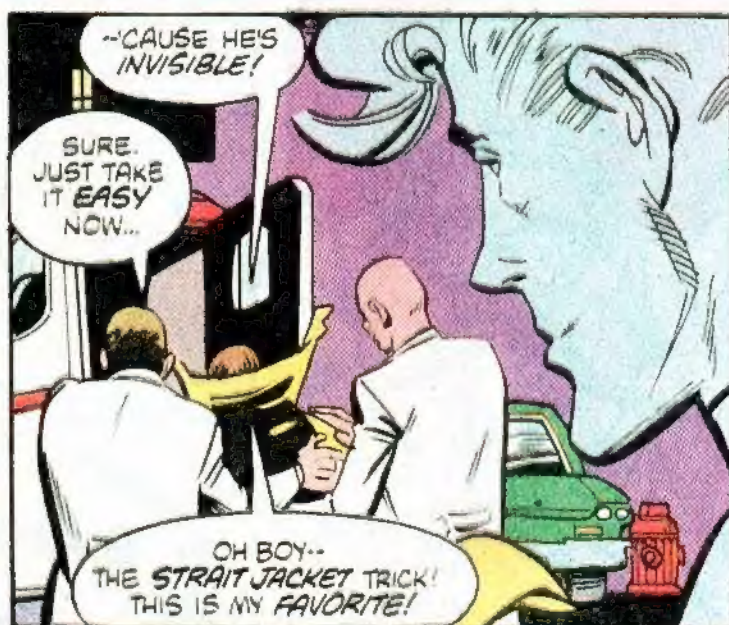


I'LL
JUST WRAP MYSELF
IN MY CLOAK OF
LEVITATINGNESS,
AND--



OH, NO!
HE'S FALLING!
CAN'T LET
HIM--







NEXT: BOAR'S BACK!!!